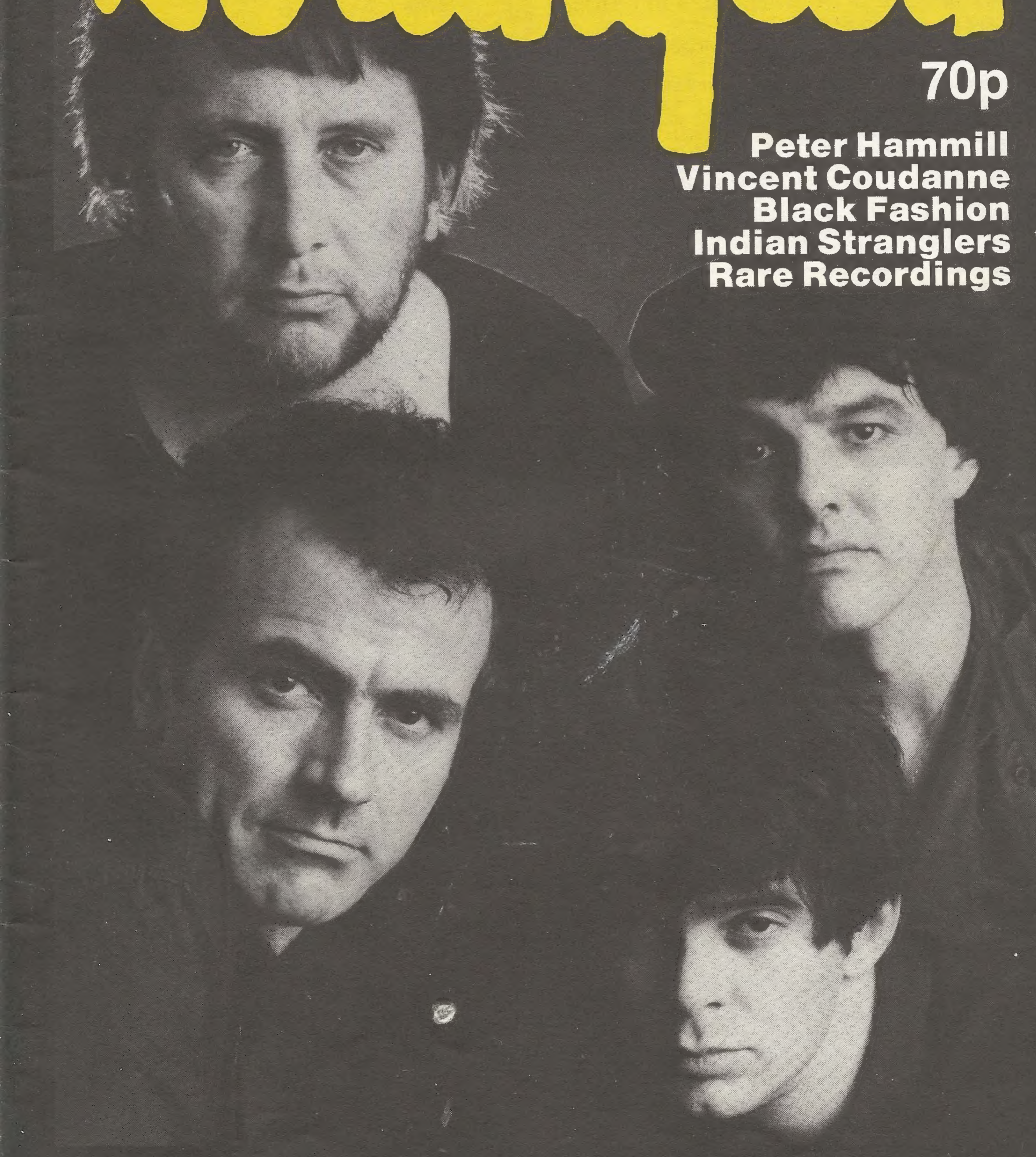


VOL.2 NO.18

strangled

70p

**Peter Hammill
Vincent Coudanne
Black Fashion
Indian Stranglers
Rare Recordings**



Strangled

VOLUME 2 NUMBER 18
JUNE 1984

AN ENTHUZINE PRODUCED BY SIS

STRANGLERS INFORMATION SERVICE
32 Shepperton Studio Centre
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ASHBY TYPESETTING **G W YOUNG** PHOTSETTERS LTD
PRINTING **HARDEN PRINTING LIMITED**

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EDITORIAL

Band News

THE band went into the studios in March where they spent three weeks recording new material for the *Aural Sculpture* album. They discovered that they had written more songs than they had time to record, and so they decided to delay the release of the album so they could go back into the studios in June and record some more tracks. The material from both these sessions will be mixed in July by person or persons as yet unspecified, and the pick of the bunch will appear on the album, now set for September release. A single will come out as soon as possible, probably in late July or early August. It's possible there will be a tour in the autumn.

JJ in Japan

JJ postponed his planned trip to Germany to fly to Japan in April where he stood in for the imprisoned bass player of the Japanese band ARB. He played with the band at the Japan Rock Festival, becoming the first non-Japanese ever to appear at the festival. JJ was most

STRANGLED 19

SEPTEMBER THE 11th is the tenth anniversary of the formation of The Stranglers and *strangled* intends to celebrate this fact in the next issue. Much of *strangled 19* will be devoted to rare information and photographs from the early years of the band but the present will not be ignored. Chris Twomey will bring you up to date with a report from the studio where the new album is being recorded. Renew your subscription now, if it has run out, to make sure that you receive a copy of our special tenth anniversary issue.

impressed with life in Japan and has promised to write an account of his visit for *strangled* - watch this space!

Beranek

THE album by the Norwegian Beranek, on which JJ makes a guest appearance, is entitled *Trigger* and is on the Snowflake label, catalogue number CLP 3040.

My Young Dreams

A GROUP which features the celebrated Chris Twomey on lead vocals has received the full permission of the band to record a version of the old

Stranglers number *My Young Dreams*. Jet Black is lined up to produce the single. Chris's biography of The Stranglers is nearing completion and should appear before the end of the year.

Strangled in America

WELCOME to anyone in the States who might be reading *strangled* for the first time. The magazine is now available from certain American record stores, making it much easier and cheaper for people in the States to get hold of it. It is also available on mail order from:

Blue Meannie
1207 N 2nd
El Cajon
CA 92021

A list of the other shops in the States which stock *strangled* is available from SIS on request.

Boys In Darkness

DOES everyone remember The Boys In Darkness from the 1982 *La Folie* tour? SIS recently received a flying visit from keyboard player Dave Milne, who came hotfoot from EMI where the Boys had just signed what he described as a "world-wide deal for a phenomenal amount of money". Their first single on EMI, *Heart Of Darkness/Under The Bridge*, comes out in June in both 7" and 12" versions, catalogue numbers R6069 and 12 R6069. The A-side is based on the novel of the same name by Joseph Conrad, upon which the film *Apocalypse Now* was also based.

T-Shirts

DOES your little brother/sister eye your Stranglers T-shirt with envy? Tell them to stop it immediately because they can now have their very own Stranglers T-shirt in the design

of their choice. There are two different children's sizes available - 24" to fit 6-7 year-olds, and 28" to fit 9-10 year-olds. They're in black only, of course, and guaranteed not to comply with any school uniform regulations. The price is £3.50 plus P & P as for other T-shirts.

We can also supply any T-shirt design (apart from French Feline and Damned) in XL size, which should fit over the largest beer belly. The price is the same as for S M and L. Both XL and kids' sizes have to be ordered specially from our suppliers, so you'll have to allow a few weeks for delivery.

Colin Greenland

ANYONE who enjoyed Colin's *Feline*-inspired short story *Situation Quite Insane* in *strangled 17* may be interested to hear that his first novel, *Daybreak On A Different Mountain*, is being published by Unwin in September. Colin also wrote the text to accompany a new collection of Roger Dean pictures which is appearing at around the same time, entitled *Magnetic Storm*. He also works regularly on a sci-fi mag called *Interzone* which is published on a similar scale to *strangled*. It's a very well produced magazine full of sci-fi and fantasy writing and is available from a limited number of specialist sci-fi shops for the price of £1.25, or alternatively from 124 Osborne Rd, Brighton, BN1 6LU for an extra 25p P & P, or £5 for a subscription of four issues.

Anon

IF SOMEONE called "Pink" from Nuneaton is wondering what's happened to his subscription, we'll be happy to send him his magazines just as soon as he reveals his full name and address.

Press Gang

HUGH recently sent us this cutting from an American newspaper which he thought we might find amusing:

Woman gets a McKnockout

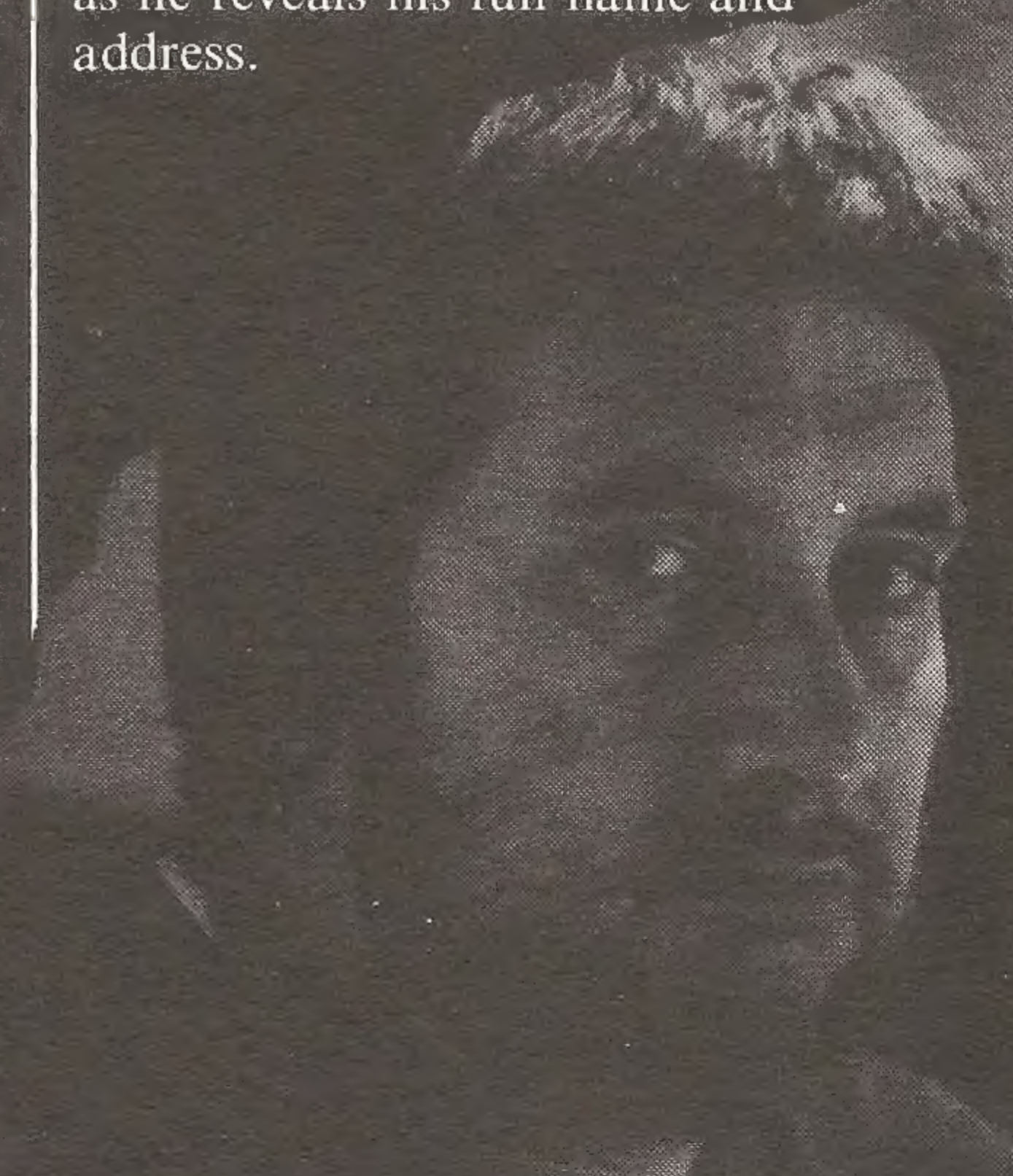
PALO ALTO, Cal. — Cops are hunting three teenaged girls who knocked out a woman of 42 because she took the last fish sandwich at a McDonald's restaurant.

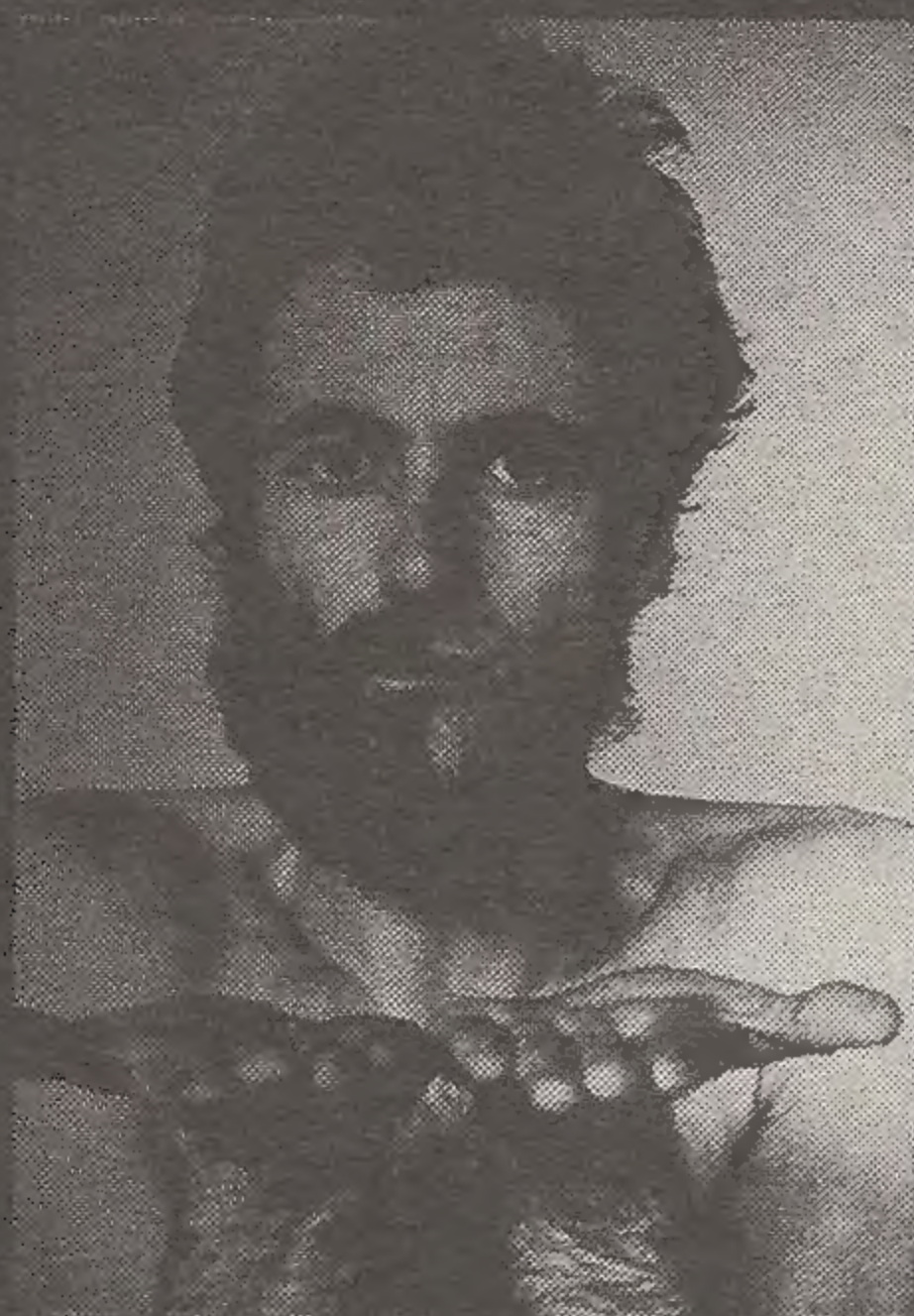
The three husky girls followed the lucky buyer out, knocked her unconscious, and fled with her 91-cent fish sandwich, police said.

And a couple of readers spotted this paragraph from the *Daily Telegraph* of 17 February which the editors kindly allowed us to reproduce:

OPERATION CHARGE

Robin James Hayes, 28, of no fixed address, was remanded in custody for eight days at Rochdale yesterday on charges of deception. He is alleged to have obtained a £3,500 operation at Highfield Private Hospital, Rochdale, by pretending he was Dean Bennett of the Stranglers pop group. Hayes was also charged with a similar offence involving £1,200 of treatment at a Cheadle Hulme private hospital.





The Changing Face of Peter Hammill

READERS who have a copy of *strangled 2* will recall the two concerts at the Rainbow on 3 and 4 April 1980 described in that issue. Peter Hammill, one of the artists who appeared at those concerts, seems to have been treading a similar path to Hugh and Jet recently, as they have been bumping into each other quite frequently in recent months. Eventually, around the New Year, Hugh and Jet decided to have a chat with Peter and record the event so that our readers who do not know Peter Hammill and his work may learn something about this artist of some fifteen years' experience whose contribution to those two concerts at the Rainbow back in 1980 helped to avert a near disaster.

PETER Hello. Good Evening and Welcome to Peter Hammill . . .

HUGH . . . star of stage, screen and cult band! Now, you first met Jet when –

PETER – when you were unfortunately otherwise detained, yes!

HUGH And I've seen pictures of you then and you had a moustache and half a beard, isn't that right?

PETER No, I just about had a whole beard. What I had was a T-Shirt with a picture of myself with half a beard.

HUGH Right, that was from an album, wasn't it?

PETER Yes, *The Future Now*.

HUGH What numbers of ours did you sing, then?

PETER *Tank*, *Shah*, and the Viking one . . .

HUGH *The Raven*.

PETER *The Raven*, yes.

HUGH Were they your favourite things, because that's what most of the people did, didn't they?

JET Or was it thrust at you?!

PETER Well, it was kind of thrust at me! I was very conscientious about it. *The Raven* I was keen on because I actually do a song called *Viking*. On the tail-out I stuck in a random couple of lines from my *Viking* song.

JET You didn't?

PETER Yeah.

JET I didn't know that! I wonder if anybody else noticed!

PETER It's where it goes out, you know, swimming away at the end, and there's just the start of my *Viking* song going, "looking out forward over the prow of the longships" – I just put that on over it.

HUGH Nice one. So what's it like working with the boys, then?

PETER It was very interesting, I mean, it was an extraordinary experience, really unique for everybody, I think.

JET It was, yes. It was a bit of a carnival, though, wasn't it?

PETER It was, yes. I really enjoyed it a lot and I felt in quite a privileged position because I knew the songs so I was able to go in and do it. And also after we'd played it the first time I was sure it would work, and so I could watch everybody else. It was a real bonus, you know, to go and do something that's just for two gigs, where you're obviously going to be going for it but you don't have any of the responsibility that you normally have. I think that was even the same for you after a while, because a lot of the fun was actually watching you three adapting to it. Usually when you rehearse everybody knows exactly what the score is, who's likely to fuck up which bit of which song, and all that kind of thing – and suddenly to be effectively the backing band for this succession of singers, really it was the only way that you could approach it: "Well, we know the song so we've got to stick together and do it" – John, of course, teaching this endless succession of guitarists the licks in a corner.

JET Well, it was theoretically easy for us but it was also very unique and different because we were conscious that other people were going to forget things and so we had to go through those two evenings with a totally different kind of discipline from what we were used to. But we did actually enjoy it, which we were beginning to wonder whether we would when we got to the rehearsal situation and there were thousands of people all coming along and doing two lines. But we were pleased with it. As you know it was recorded, but I think because there are so many artists and record companies involved it's doubtful whether it will ever see the light of day, unfortunately.

PETER It's of private interest to you. Have you listened to any of it?

HUGH The first thing I did when I got out was to listen to it. It was a very interesting evening's listening. There are some good

things on it, actually.

JET How did you come to be there, incidentally?

PETER Andy

JET Andy Dunkley, who's a great friend of ours, yeah. He said he'd been in touch with a lot of people who were just dying to do it. Of course, just prior to that you'd been with a very successful band, hadn't you? Van Der Graaf Generator.

PETER Yeah, well, a couple of years earlier. That was one of the funny things, as well, and the beauty of my position. For a lot of the other people, even though it was a gig with somebody else and a one-off, I think the ego couldn't be let go, because most of the audience knew exactly where they were coming from, who they were, what have you, so by the time they actually got on stage everybody got a bit conscious about, "Well, I'm coming from *here* and *this* is what they expect", but basically nobody knew who I was!

HUGH I bumped into John Ellis recently, who's in your band at the moment, people might be interested to know. You've got a four-piece band, there's you, John Ellis and two others . . .

PETER Guy and Nic on drums and bass, who were Van Der Graaf chaps.

HUGH John told me that you've got a massive twenty album back-catalogue to your name.

PETER Twenty-two, I think.

JET No wonder everyone's always talking about you!

PETER Nine Van Der Graaf ones and thirteen solo ones, yeah. Fifteen years, you know.

JET Why don't you look old, then?

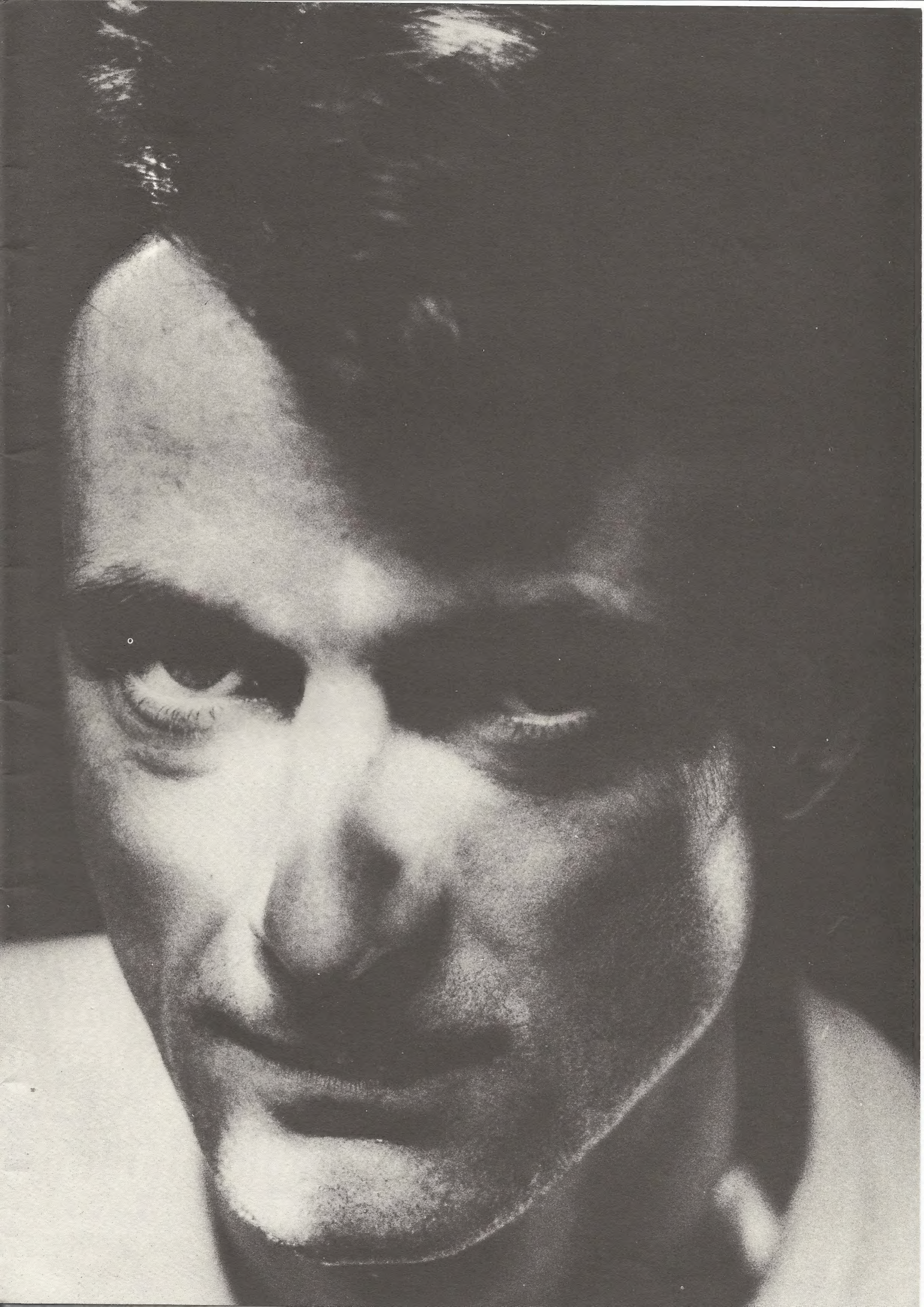
PETER I'm rotting inside, you know!

HUGH Am I right in thinking that Van Der Graaf were more successful on the continent than in England?

PETER Yeah. Although we only had one real period of major success anywhere and that was Italy in the early seventies.

HUGH And you still go back and do regular trips there, do you?

PETER I've been back in the last couple of years, but before that I had a four-year gap, because our truck got held to ransom and was missing for a week and eventually we found it in a nice combination of breakers yard and police pound just outside Rome and had to pay off the Rome police and basically run from Italy with police and minor league fascists and crooks after us. It was really a Nice story, coming from the other direction. So in fact the first time I went back was the



“In the end we just couldn’t afford to carry on”

► time that I met you in Milan on the Tosh tour and that’s why I went on that tour just playing by myself, to kind of test the water.
HUGH *Have you travelled all over the world?*

PETER I’ve been throughout Europe, and Van Der Graaf went to Canada. And I’ve been to the States three or four times by myself.

HUGH So were Van Der Graaf big in Canada, then?

PETER In French Canada, yes.

HUGH *And that was the influence, you think, from Europe?*

PETER I think so, yeah. Also I think there’s a certain effect among English-speaking people that they don’t really want to work at things. If they’re given the choice they really want things just as easy as possible.

HUGH *English people?*

PETER English-speaking people. Maybe if the lyrics are a bit difficult it means that they’ve got to commit themselves in some way, they find that very hard. If somebody’s French or Italian or German and they just want to find out what the song’s about, they’ve already committed themselves. They go and ask somebody who knows English or they go to their dictionary and start working themselves. So they instantly start getting value. That’s the only explanation that I can come up with for why, as I’m in theory meant to be a lyricist, I actually have more success out of England than in English-speaking places.

HUGH *Where do you come from – which planet are you from?*

PETER I don’t know where I come from really. I was born in London, but I didn’t live there. The place I lived longest was Derby. I went to a minor Jesuit public school for nine years. As these things do, they either turn you out according to the mould or not according to the mould. Somewhere in the middle of that when I was about fifteen or so I began writing. I wrote two or three hundred dreadful twelve-bar blues with all this great life experience which I had at the age of fifteen at public school, and then I went to university.

HUGH *Oh yeah, where did you go?*

PETER Manchester.

HUGH *Another brainy musician!*

PETER I was doing liberal studies in science. It was engineering, physiology, economic history, nuclear physics and the philosophy of science. But after a year it was obvious I was going to fail, so . . .

HUGH *You walked out and picked up your guitar!*

PETER Very gradually, because I was originally a writer. I didn’t actually start being a musician for four or five years. I *thought* I was, but . . .

HUGH *Do you write prose and stuff without even thinking about the music, as a separate entity, or do you always link it in a musical context?*

PETER Well, if it’s going to be a song, the two things go together from the start.

HUGH *But have you got books and books of stuff at home, like prose and poetry, whatever?*

PETER There are a couple of books of lyrics and half a dozen short stories . . .

HUGH *What, published?*

PETER Yep.

HUGH *What are they called?*

PETER Well, one is *Killers, Angels, Refugees*, and the other’s *Mirrors, Dreams and Miracles*. Originally the first one was published by Charisma Books and these days they’re published by Sofa Sound which is my business arm.

HUGH *So Van Der Graaf were going for how many years?*

PETER We went for one year, 1968, broke up, reformed a year later, played for three years, broke up, reformed two and a half years later, the organist and sax player left and we got a violinist and a cellist in instead, and Nic who was the original bass player returned, we played for another eighteen months and then finally stopped.

HUGH *What were the reasons for the breaks? Can it be talked about?*



Peter in the early seventies

PETER In the end we just couldn’t afford to carry on. We started managing ourselves effectively round about ’74 or so and we wouldn’t do the things that are normally required. You know how it is, the record company says you have to write commercial songs, what have you, and we came completely outside the business, really. There just wasn’t any point for us in doing it any other way so finally we just didn’t have enough money.

HUGH *So by the time Van Der Graaf split up you’d already started recording your own albums.*

PETER For some time, yes, for a couple of years.

HUGH *At home, or in Crescent Studios?*

PETER Crescent I’ve been to now for the last four. It used to be Rockfield before that – or a mixture of Rockfield and just recording by myself. I’ve had some kind of home set-up for about seven or eight years now, since Teacs* came out. I got a Teac four-track and thought, “I could do this by

*Teac = brand name of one of the more popular makes of professional recording machine.

myself”.

HUGH *How many albums have you done like that?*

PETER About six or seven. I usually do half of it like that and then maybe dub drums on afterwards actually in the main studio. I always transfer up to sixteen or twenty-four and dub on drums or anything else that needs to be done. But I also use normal studios as well, especially over the last couple of years since the K Group has been the general touring format.

HUGH *Your band, the K Group? Why the K Group?*

PETER Well, K is another one of my pseudonyms. I have a large number of pseudonyms.

JET *So you’re Peter K, then?*

PETER No no, it’s just K, and a K venture is – it’s kind of K for keen . . .

JET *Is it top secret, this?*

PETER No, not at all! The album before last is actually called *Enter K* – ha! It’s something kind of involving people in slightly mad ventures – hence the K Group – and gradually letting on to them exactly what the terms of the tour are halfway through it, you know, when it’s too late to back down.

HUGH *I must tell you, I walked into Crescent one day and David Lord was in there playing this track and I thought, “This is amazing,” and I asked him what it was and it turned out it was a track of yours, a beautiful smash hit ballad, I reckon, that they were putting strings on and things – what was that song called?*

PETER That’s *Just Good Friends*. It’s a remake, actually, of a track on the last album. On the album it’s done in my usual very sparse way and the single version is completely over the top – with strings, as you say, and choir, synths, guitars . . .

HUGH *And you are hoping to get it released?*

PETER Yeah.

HUGH *Well, I reckon if it is released it’ll be a smash number one, definitely.*

PETER We shall see . . . we can always see whether quality will out in the end!

HUGH *I had the pleasure two days ago of seeing you play at Trinity Hall in Bristol. It was being filmed for RPM which is the BBC West arts programme, and it was a very intense performance. I’d never seen you before and I hadn’t heard your music, I must admit, so after seeing what you do, it’s so intense and heavy that you must think that what The Stranglers do is like Abba.*

PETER Yeah, but you didn’t see what I did to *The Raven*, did you?! Actually, the peak moment from the rehearsals for the Rainbow thing was when I did my first number, I can’t remember which one it was, I stopped, turned around and JJ was standing there and he went, “You’re a fucking maniac!” I thought, “That’s rich!”

HUGH *I think you’ve got an amazing voice. I was absolutely knocked out by it on Wednesday. I loved the fast numbers you did at the beginning, and the last one was very fast as well, and the middle bit, it was slow and a bit too intense for me.*

PETER For a lot of people, too, yeah. I think

"You must think that what The Stranglers do is like Abba"

really because of the nature of the songs, in a way you need to know something about the songs.

HUGH *Yeah, if you've got the record at home...*

PETER Exactly, if you've got a little bit of the jigsaw in front of you, then you kind of know the shifts that are happening.

HUGH *Yeah, great changes in mood in your music.*

PETER And in the ways that it goes out as well. In the last six months the last bit of touring was with the whole group. Before that I did a week in Scandinavia just with John, before that I did two weeks in Holland, Switzerland and Italy with John and Guy, the drummer, playing either drums or percussion, and before that, a bit in Israel with a saxophonist as a duo. I'm just chopping it around all the time. Not very sensible stuff in terms of career-building but very wholesome.

JET *Is it what you want to be doing?*

PETER (long pause) I think on stage is probably the only time in life that things make sense.

HUGH *Really?*

PETER I think things make sense on stage and you *are* in control of everything. But in terms of living your life, if you get to do something like music, when you're there and playing, everything that you're about is into that – total control, and you're completely part of it – so it's actually something that I need, I think, either live or in a studio. There is, I think, an odd Mephistophelean deal that musicians do without realising it.

HUGH *Can you expand on that for the readers – including us?*

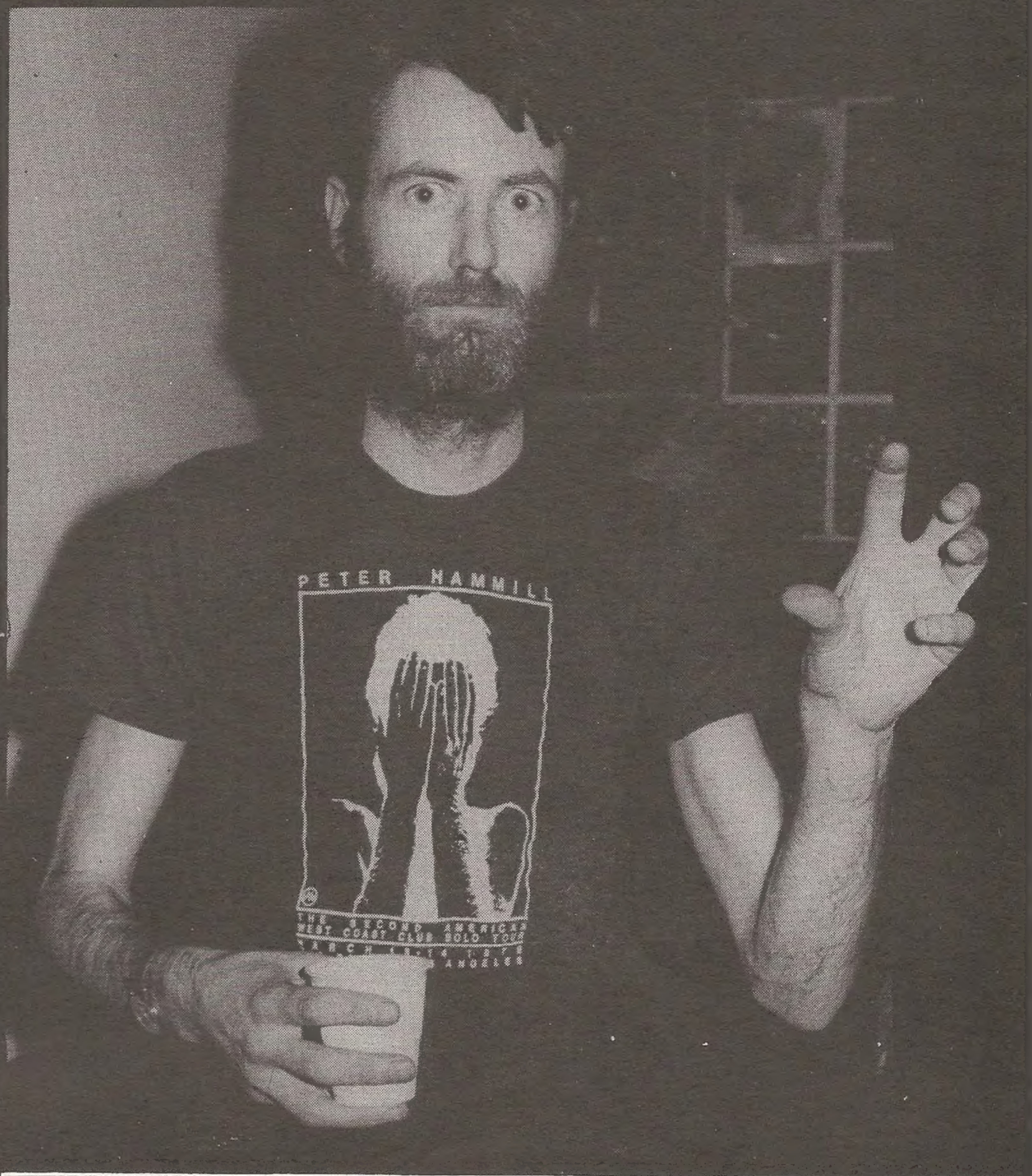
PETER You start out thinking that playing is fun and feels good and so on, and still think, "Yeah, this is great, and if I could do this for a bit it would be fantastic", and you do it for a bit and then suddenly realise three years on "I can't do without this." I get so much out of it, there's so much sense made out of it that you've done some kind of a deal and you've got that close to "the Mystery" that you just need to do it. It draws you in.

HUGH *Yeah, that's true.*

PETER And that's partly to do with just the playing and also a lot to do with the life-style, of course, that cannot be explained to anybody who hasn't experienced the road and playing and just the whole business of going on a twenty-four-hour cycle in which you have an hour and a half which makes sense. Everything else, anything else that you go through is going to be strange because you're spending every day really building up to that hour and a half, so your relationships with other people are going to be very strange.

HUGH *You mean the hour and a half of the concert?*

PETER Yeah, that's reality, that makes sense. Whether the other twenty-two and a half hours have just been completely boring or whether people have been falling apart all around you or the world has been bashing you on the head, that hour and a half is the bit that makes sense and that's actually the privilege of the whole thing, the privilege of



Backstage at The Rainbow

"fame" rather than the, you know, "Well, it must be great to do that." But at the same time, of course, there's a price to be paid. When you come back out of that hour and a half there's a balance to be kept.

JET *In a sense you've come back to reality then. When you're on stage you say you're in control, nobody, unless somebody pulls the power on you which did happen to us on one occasion, nobody is going to stop you doing what you're doing, whereas when you come off stage you can sit around and write songs, and then you have record company executives saying, "That's not commercial" and you have publishing agents saying, "That's not the sort of music", you know what I mean, that's the fundamental difference. That's the real world, isn't it?*

PETER Well, yeah, but they're all real worlds, aren't they, in terms of energy or what have you – a thousand people in a room concentrating literally on the second. One of the things about the gig is that nobody knows what's going to happen. Somebody might pull the power, somebody might just collapse in the audience, but there's a concentration

by everybody involved on the moment. So that's *some* kind of reality ... I've forgotten the question now, but I think that's the answer!"

HUGH *So music, playing music, isn't glamorous? Good. A lot of kids think that playing music for a living is glamorous, but in fact I think they've got the wrong end of the stick there.*

PETER Yeah, well, of course, it always looks great, the stage time is great, but that's the peak.

JET *I think it is glamorous for some people.*

PETER But they miss the point, though.

JET *Yeah, quite. I mean these are the people who consider that they're in Show Business, you know what I mean? But then I think there is a sort of glamour, because they're acting up this glamorous part. I was in Bristol about three or four weeks ago and there was some pre-Christmas carnival on and there was this procession going down some thoroughfare there and in the middle of it there was this huge great blue Rolls Royce and sitting on the top of it was Lionel Blair behaving like he was Jesus Christ, and everybody loved it and*

“Part of the point of songs being songs is that you can’t say what they are”

he was loving it and I think that was glamour, that was real great, he really believed that he was, y’know, Jesus Christ or the equivalent. But people like us wouldn’t want to be in that situation, that’s why it’s not glamorous for us.

PETER Ghastly

HUGH A friend of mine saw Lionel Blair at a train station once and went up and asked him for his autograph and he said, “Actually, no I don’t do that in public.”

PETER Just the Jesus wave, eh?

HUGH It was very funny. Actually, I must tell you a funny story about what happened when I was put away. I had two visits and on the second visit the other three came down to see me, and the thing about having a visit is that you go into this special room where they actually have real cups of tea, unadulterated. When you get a visit they come in and say, “Visit for you, prisoner so-and-so”, and you think, “Oh great, a decent cup of tea.” So I went into this room and they’re all sitting there and I said, “Right, who’s buying the teas, then?” and they all put their hands in their pockets and said, “Oh!”, and none of them had enough money to buy a cup of tea for me – can you imagine that?

HUGH What do you think of the way that music’s going in Britain at the moment? What do you think of the fact that a transvestite is number one in Britain? Do you think that’s interesting?

PETER I think it’s irrelevant, really.

HUGH Somebody yesterday told me that they thought that it was a sign that we were heading the same way as the Roman Empire. JET The decline in morality is supposed to herald the demise of all great cultures.

HUGH Yeah, right.

PETER I don’t really think this is a sign of moral decline, it’s just a “pop totem”. I don’t think it’s of significance.

HUGH So you don’t think modern music reflects the society which produced it?

PETER I think parts do, but in terms of music here now, I think it’s reasonably healthy. Not necessarily in terms of what is

actually “The Charts” but just the number of people playing diversity of choice. It’s quite reasonable.

HUGH Yes, there is quite a lot of choice – something for everybody.

PETER I think the Press is in a dreadful state.

HUGH Good, good!

PETER I think the Press is completely gone.

JET Are you talking about the music press.

PETER Yeah, and the Press, actually!

HUGH Well, next week there won’t be any – they’re talking about a complete standstill.

JET I think it would be a good thing in a way. We don’t need newspapers, really – well, mind you, the fish and chips people need them, but . . .

HUGH But if you don’t have newspapers that means that you end up relying upon the box and the radio for your information which is –

PETER – even more dodgy.

HUGH Right. That means that they’ve got a monopoly.

JET I think we’d be better off without the news that you read in The Star and The Sun and The Daily Mirror. I don’t think that adds anything to the spice of life at all.

HUGH Does that mean, therefore, that what you get on the TV and the radio is any more relevant, any more unbiased or anything?

JET No, not really.

HUGH The more choice you’ve got, then maybe you’ll get more of the real idea.

PETER I think also one of the attractive things in reading a paper every day is you get an idea of where they are in the whole spectrum, so that in the end it doesn’t really matter which paper you read, whether it’s The Sun or The Times or The Mirror or The Guardian or what have you, you get used to seeing the world presented in such a way and you can sort it out. Obviously you’re going to get more information in The Times, The Guardian and The Telegraph than you are in The Sun, Mirror and Mail but still you get a general picture. If that’s taken away and it’s

only down to the broadcasting media, you get a flavour with them because it’s just instantly bang up another identikit head who’s saying words written by identikit writers, and it’s all completely filtered so you can’t get connected to it. I always watch the news on the box if I’m around but it doesn’t connect to me in the same way as reading the paper and going, “Well, that’s good or bad” – it’s such a passive thing altogether.

HUGH So you get a Government-sponsored TV channel supplying everyone with information – it’s great, fabulous. What more could you want?

PETER That’s how the BBC first got its power, it was during the General Strike, because, of course, then it was the only news medium. That’s the point from which the BBC and broadcasting in general didn’t look back – exactly that, Lord Reith and so on.

HUGH Do you get much media attention?

PETER No, not really. I’m a curious anomaly in the world of “pop music”, really.

HUGH I’m sure it doesn’t bother you that much because you just get on with it anyway.

PETER Exactly. I have odd spates, you know, occasionally someone will start waving a flag for me and then somebody will start vilifying me. I must admit I don’t make it easy generally for people because I don’t want to do the same thing all the time. It’s stupid, y’know, it’s horrible. Working as I am by myself I’ve got the choice of doing a tour with a duo or a tour with a band, a choice of doing a song with orchestra or a whole band or what have you. I don’t want to do the same thing all the time. It’s mad. But that doesn’t make it easy for people – just when they think, “It’s OK, that’s what he does . . .”

HUGH But if you can get recognition then you will have got the ultimate freedom, you can do whatever you like and people accept

PHOTOGRAPH: © DETLEF KINSLER



Munich 1981

"I'm a curious anomaly in the world of 'pop music' really"



you for it. We've been almost working towards that, haven't we? Having the freedom to do exactly what we want and people accepting it and not putting guidelines down for us.

PETER There's a sideways niche in music, isn't there, which you occupy in certainly a much more successful way than I do.

HUGH Well, we have been lucky in that we've been able to do exactly what we want and had commercial success with what we wanted to do which is quite unusual, really.

PETER I think it is, but a lot of it does come down to the strength that you have to do that when the "You've got to write a commercial song" business starts. The whole attraction of "the music" was that there was some kind of element of danger there which is still, I think, important. Coming back to "the state of music", the dodgy part of the charts, generally, is that it's completely safe.

HUGH I watched Top Of The Pops last night for the first time in about a month. I think, and there wasn't anything that grabbed you, you know. It was all safe, as you say. Rubbish* said a good thing, actually, he said you don't even have to be alive these days to be on that because you can show a video and somebody could be moving your arms and legs.

JET I think for us it's that much less enjoyable than it is for the average viewer because we know that everything we're watching isn't real, it's all phoney the whole thing and one becomes hypercritical.

PETER I think one of the things that worries me about now is people not really going for it live. Live music is something that's become a

bit debased over the last three or four years particularly with a lot of backing tapes and a lot of completely programmed synths and so on. The moment that starts happening you don't have any danger there.

HUGH Yeah, you're switching on a machine and you know it's going to do just exactly what it's supposed to with no variation, no element of doubt in its performance.

HUGH I know people have said to me (in confidence, that is) that they think you're one of the true geniuses of modern music. What do you think of that?

JET The next round's on you!

PETER I don't know about any of that stuff. I honestly don't know what it is that I do, anyway. For years, for the first four or five years we were kind of desperately looking around for any kind of audience or any acceptance and I thought, "It's pop music, that's all it is, it's not weird." And then suddenly after about four years I found people going, "What you do is really out of the ordinary", and so on. But it seems quite normal to me. The kind of things I write about seem normal things to write about.

HUGH What was that song, something about moving pictures, or...?

PETER Sign, that is. It's very much kind of a road song. One of the things that happens (does it not) is that every so often you suddenly realise where you are and it's as though somebody has taken a photograph of you - I'm talking about being on the road and gigs and so on - the oddest moment of the day, it might be when you wake up, facing the mirror shaving, or in the middle of the bar after the gig, you suddenly go, "Ah, yes, this is it, now," and it's about seeing yourself being seen, really.

HUGH I see.

PETER Actually, it's not about that at all - that's just a red herring! Part of the point of songs being songs is that you can't say what they are actually. They're just "That's how it is sometimes."

HUGH So you're working on another album now?

PETER No, I've finally decided to do "The Single".

HUGH Which is Just Good Friends, yes.

JET Have you not been singles orientated before, then?

PETER I think between Van Der Graaf and myself there have only been about six singles altogether.

HUGH Really? Well, Van Der Graaf stuff was much more album-orientated wasn't it?

PETER Yeah, well, some of it was. A very misunderstood band, really, Van Der Graaf. Especially in retrospect, it's seen as a techno-progressive band, it was a bit more manic than that.

HUGH So if someone who's reading this wants to get hold of some of your more recent stuff can they go into a record shop and order it?

PETER Well, the best thing is just to go for whatever there is - I don't disown anything out of the years, they're all reasonable points to start from. I don't think it's possible to get all of the albums and I don't even know, out of the recent ones, which are most available.

HUGH So what are your plans? Can anyone in Britain hope to see you playing anywhere apart from the odd BBC gig?

PETER Not as far as I know at the moment.

HUGH But you're open to offers?

PETER Yes, I'm always open to offers! I haven't really begun thinking about next year at all. I recorded the last tour on eight-track, so one of my projects over the next few months is going to be mixing that. Another one is the opera I was telling you about...

HUGH Oh yeah, we haven't even touched on that. The Fall Of The House Of Usher. And that's near completion?

PETER The writing is near completion, yes.

HUGH You've got people interested in it?

PETER There are people interested, yes. I think it might still take another nine months before it's actually finished. And then I don't know whether it should be live or a record first. The favourite is a black and white movie, really, because of the story.

HUGH It's a fabulous idea.

PETER It's been a nine-year project as well.

HUGH It hasn't been heard yet?

PETER No, it's completely new stuff - very Gothic.

HUGH I'd love to hear some of that. Have you got it recorded at all?

PETER I've just got it on piano at the moment. As I say, the next three months... I'm upgrading the home studio to sixteen track, and Usher and the mixing will be the story - and the single, of course. I still think there are a whole load of things to do...

The latest news from Peter is that the release of the single *Just Good Friends* is scheduled for the autumn. It will be released on the Charisma label in the UK, catalogue number as yet unknown. The books mentioned are both available on mail order from Sofa Sound, P O Box 66, Freshford, Bath, Avon. *Killers, Angels, Refugees* costs £3.75 and *Mirrors, Dreams And Miracles* is £4.25. Both prices include postage and packing.



*Johnny Rubbish, alias Jon Gatward, who supported The Stranglers in 1977 and 1978. See *strangled II*.

WHO SINGS WHAT

Ain't Nothin' To It	Hugh
All Roads Lead To Rome	Hugh
Aural Sculpture	Hugh and Dave
Baroque Bordello	Hugh
Bear Cage	Hugh
Bitching	JJ
Blue Sister	Hugh
Bring On The Nubiles	Hugh
Burning Up Time	JJ
Choosey Susie	JJ
Cruel Garden	Hugh
Curfew	JJ
Dagenham Dave	JJ
Dead Loss Angeles	Hugh
Dead Ringer	Dave
Death & Night & Blood	JJ
Don't Bring Harry	JJ
Down In The Sewer	Hugh
Do You Wanna	Dave
Duchess	Hugh
English Towns	Hugh
Enough Time	Hugh
Everybody Loves You When You're Dead	Hugh
5 Minutes	JJ
Fools Rush Out	Hugh
Four Horsemen	Dave
Genetix	Dave
Go Buddy Go	JJ
Golden Brown	Hugh
Goodbye Toulouse	Hugh
Grip	Hugh
Hallow To Our Men	Hugh
Hanging Around	Hugh
Hey (Rise Of The Robots)	Hugh
How To Find True Love And Happiness In The Present Day	Hugh
Ice	JJ
I Feel Like A Wog	Hugh
In The Shadows	Hugh
It's A Small World	Hugh
It Only Takes Two To Tango	Hugh and JJ
Just Like Nothing On Earth	Hugh
La Folie	JJ
Let Me Introduce You To The Family	Hugh
Let's Tango In Paris	Hugh
London Lady	JJ
Longships	None
Love 30	None
Maninwhite	Hugh
Manna Machine	Hugh
Mean To Me	Hugh
Meninblack	JJ
Midnight Summer Dream	Hugh
Never Say Goodbye	Hugh
Nice 'n' Sleazy	Hugh
No More Heroes	Hugh
Non Stop	Hugh

ILLUSTRATION: XAVIER LAFFITTE



Nuclear Device	Hugh
Old Codger	George Melly
Outside Tokyo	Hugh
Paradise	JJ
Pawsher	Hugh
Peaches	Hugh
Peasant In The Big Shitty	Dave
Permission	Hugh
Pin Up	Hugh
Princess Of The Streets	JJ
Rok It To The Moon	Hugh
Savage Breast	Hugh
School Mam	Hugh
Second Coming	Hugh
Shah Shah A Go Go	Hugh
Ships That Pass In The Night	Hugh
Shut Up	JJ
Something Better Change	JJ
Sometimes	Hugh
Straighten Out	Hugh
Strange Little Girl	Hugh
Sweden	Hugh
Tank	Hugh
The European Female	JJ
The Man They Love To Hate	JJ
The Meninblack (Waiting For 'Em)	None
The Raven	JJ
Threatened	JJ
Thrown Away	JJ
Tits	Hugh
Toiler On The Sea	Hugh
Tomorrow Was	Hugh
Top Secret	Hugh
Tramp	Hugh
Turn, The Centuries, Turn	None
Two Sunspots	Hugh
Ugly	JJ
Vietnamerica	Hugh
Vladimir And Olga	Hugh
Waiting For The Men In Black	Hugh
Walk On By	Hugh
Waltz In Black	All
Who Wants The World	Hugh
Yellowcake UF6	None

PHOTOGRAPH: MARK THOMAS



BLACK



PHOTOGRAPH: © STEVENSON

SINCE the Gothic Punk demon first battled its wings and flew out from its lair somewhere near St Martin's College of Art in London's Charing Cross Road, a black spell has been cast, it seems, both on designers and on the gear-buying public. What is behind this obsession with black? Spiky-haired, black-clad creatures swarm all over London and elsewhere. Is it a uniform granting its devotees membership of some elite black club, or a form of lip service to the occult, or maybe neither? We set out to find the answers – which, in London's wasteland of custom and culture, was like searching for the Holy Grail.



Dressed in Edwardian black, fashion designer Jane Kahn was ensnared like an exotic butterfly behind her stand *KAHNIVEROUS* in the Great Gear Market, King's Road, by a hungry Italian photo-journalist. Described by pursuing paparazzi as the most outrageous woman in town, Jane has had wide press coverage (or, judging from some of her designs, exposure) in the UK and abroad.

When I met her she was wearing an Edwardian hat with face veil, a black leg o'mutton-sleeved jacket, and a black skirt and top with jewels high up to the throat. Her face was mesmeric. A naturally beautiful woman, her exotically-painted features had an air of the surreal. Two blue arches instead of eyebrows met centre forehead with a jewel, high cheekbones were shaded in pink with frosted white highlights, and her full, sensuous mouth was outlined in deep purple and filled in with crimson, with an eye-catching spot of gold emphasising the central lower lip. All this was mysteriously covered by a face veil – she looked like a breathing work of art.

Her spectacular designs are worn by Duran Duran, Imagination, Hot Gossip, Bucks Fizz, Shakatak, Black Sabbath, Pamela Stephenson and Tik and Tok. (She's currently going out with Tok, incidentally.) Jane has also crossed paths with The Stranglers, appearing a couple of years ago in their *Strange Little Girl* video.

Her designs are influenced by Japanese

FASHION

A Martian who happened to land on Earth in the middle of a Stranglers gathering might be tempted to report home to his leaders that all Earthlings wear black clothes. While this is not strictly the case, black does seem to be the "in" colour with young trendies as well as with Stranglers followers these days. *strangled* decided to send the intrepid pair, Lucy Unsworth and Glenn Fabry, out onto the streets and markets of London to speak to these strange black-clad people...

art, thirties statuettes, Samurai warriors, Sarah Bernhardt and, judging from her bra-like breast plates in leather and pvc, Boadicea. Clients range from punks to businessmen to Sloane Rangers and girls who patronise Stringfellows. She also

exports to Japan, America and Sweden.

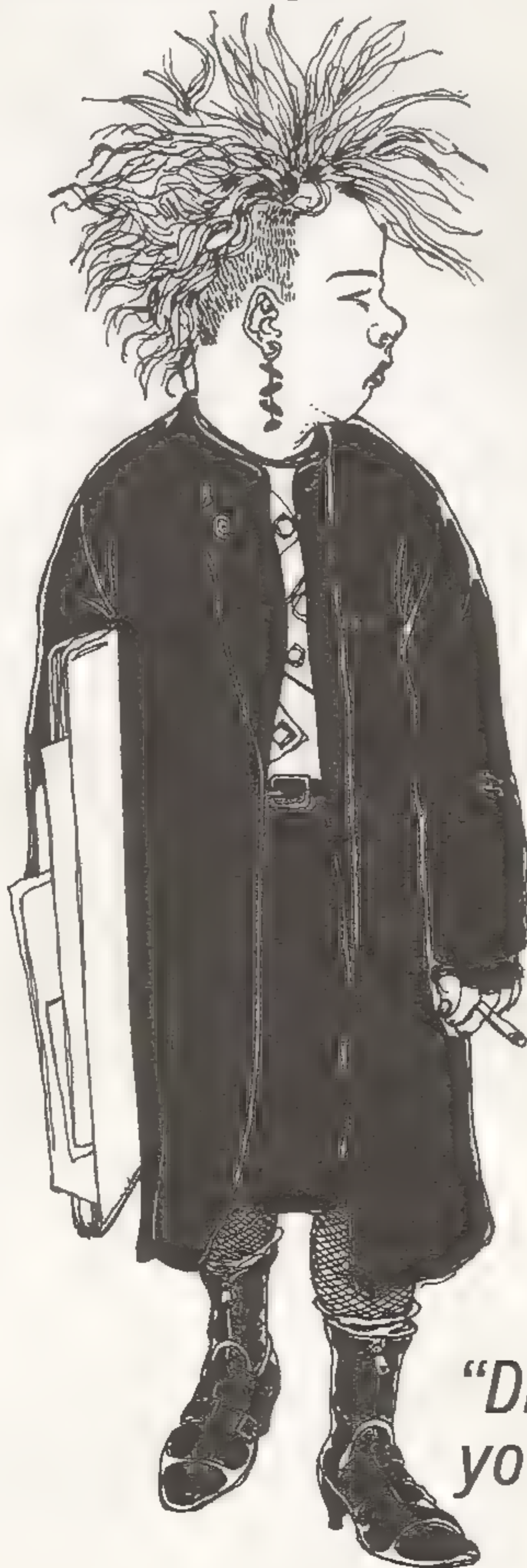
When she emerges at night, and never before midnight, her haunts include The Palace and The Titanic, but she says she gets bored by "narrow-minded young people who go to clubs all looking the same". Jane was accepted at St Martin's College of Art but didn't go there because she couldn't get a grant. She went instead to art colleges in Birmingham and Portsmouth.



St Martin's, it seems, is fertile ground for cultivating gothic punks and other creatures, so I got myself smuggled into the coffee bar there and sat in wait.

Dreadlocks of the Medusa type grew like twisted vines around painted faces both male and female and spikes abounded, but I also discovered something much more stylish...

Clive Westerman, 19, a first-year student whose personification of whimsical, self-mocking elegance shone like a light in darkness, was also the most eloquent find of my investigation. Clive takes inspiration from Noël Coward and Oscar Wilde, and with his fair-haired aristocratic looks it's not difficult for him to achieve the stylish, 'flapper', slightly camp look of the twenties and thirties. Coward's play *Design For Living* had a particularly strong influence



"Dressing in this way is displaying your emotions like a badge"

Wide black cock feather hat. Victorian-style dress in lace with petticoats.



► on him. His musical tastes include David Bowie ("because his style in sound and dress are so versatile") and Marc Almond. He's currently listening to an old fifties Eartha Kitt album and Hollywood film music. He also likes the style exemplified by *The Boyfriend* and *The Great Gatsby* and admires Liza Minelli's vamp style in *Cabaret*. Busby Berkeley films and the Ziegfeld Follies are also themes he draws on for his 'style'. He played *The Continental* on the juke box while we talked, almost transforming an eighties college coffee bar into a thirties tea dance – what charm!

He was wearing, on this ordinary college day, a thirties wide-lapelled black evening jacket, gold brocade waistcoat, bow-tie and matching breast pocket handkerchief. Oh his lapels were jewelled pins and a hanging crystal stolen from a chandelier. From his short side-parted hair and subtle make-up to his gold lamé socks and black patent slip-ons (with bow) he radiated style. He ate a pizza with his long fingers encased in black crepe gloves – *without* soiling them. The same long fingers then lit a cigarillo, fixed it into a cigarette holder – and the image was complete!

"I think people are going to look more slick-but I don't think the camp style will catch on. Street fashion is utterly boring and grey – just like walking black rectangles. Fluorescents are important at the moment – and black is still the common denominator. I'd never wear all black, though – I always jazz it up with contrasts." He would like to see a swing away from baggy shapes to stylish suits and exotic lines. He buys some clothes from Oxfam and jumble sales and makes the rest.

But I was still hungry for present day punk – and at last she walked in, not difficult to



ILLUSTRATION: GLENN FABRY

"Fluorescents are important at the moment – and black is still the common denominator"



PHOTOGRAPH: © STEVENSON

Jane Kahn "Fashion for all sexes"

spot as she was largely fluorescent. Janice Mason, 20, on a three-year BA fashion course, displayed the current craze to 'glow'. Several fluorescent scarves draped round her neck and fluorescent orange eye make-up and lipstick were topped by the almost pre-requisite dyed black spikes. Janice screen-prints her own fabric – a sort of fluorescent batik on cotton – and sells her designs at the Great Gear Market and Kensington Market. She was fed up with plain blacks and greys and knew fluorescents were coming in so she incorporated them into her own designs.

"During the recession over the last few years, chain stores were churning out rubbish – young people realised this and have turned to designer clothes which aren't that expensive, prices usually range from £5 to £50. Kensington is really the European fashion centre – people abroad have realised that there's a lot of talent in

Britain and have reacted accordingly. The ground has never been more fertile for designers." Janice exhibits at international trade shows and apparently has orders for exports all round the world.



At street level, I spoke to a group of young shoppers from Portsmouth in the King's Road. Their way of dressing, which they say is influenced by Gothic Punk, is partly inspired by the occult because it's mysterious, black and romantic. "If Christianity had the same qualities it would be more popular," said Colin, sporting a particularly perpendicular spike, grandad's overcoat and black boots. "People should never limit their thoughts – and thus ultimately the way they dress. It's important to show your emotions and you should not restrict yourself." "Dressing in this way is displaying your emotions like a badge," said similarly spiked and overcoated Mark.

The girls were dressed almost identically in Kate Bush style: hair dyed black and back-combed, vampy make-up, black velour skirts and fingerless gloves. They

said they wear basically plain clothes, "but it's the way you dress them up with jewellery and things that makes them different."

No one should be afraid to be different, was the general message. And so they sat on a bench in the King's Road, *all* with spiked/back-combed black hair, *all* wearing black/grey overcoats/jackets and generally upholding the individual's right to be an individual. They struck up a chorus of, "It's not what you wear it's the way that you wear it . . ."

I suppose they all have a point – or should I say spike?!?!



Where to get the gear

The Great Gear Market, 85 King's Road, and Kensington Market, High Street, Kensington – between them they seem to embody all that's desirable on the darker side of fashion.

The gear is not particularly cheap – a good leather belt costs £25, a decent sweater £25 and a batik-dyed cotton top from £15, with black lace fingerless gloves at around £4. There are also countless wigs available in blue, red, violet, long Lady Godiva blonde or black, short spiked, semi-Mohican, plaits and pigtails at various prices, with additional hair sprays and gels galore.

You can get fluorescent make-up at the Gear Market too – blue, red, green, lime, orange – all from hypo-allergenic ranges by Leichner, Kryolan and Star Gazer. You can test it on the stall, where I learned that the ratio of female customers to male is generally 60/40. Men, apparently, are still a bit shy about buying cosmetics – especially when women are around. A lot of 'straight' looking men buy them for evenings and weekends or for very, very subtle wear . . . hence the evolution of the Gender-benders.



A toast from 'Hooray Henry' heralding the return of the black tie and a certain chic. With him is Sir Gawain, obviously one of the older generation of Stranglers fans.

GLAMOUR & DESPAIR *PS from Paris . . .*

On the subject of fashion, as reported in *strangled* 17 Stranglers music has been used to accompany several fashion shows in Paris. Geneviève Chevillot, from the Elite Model Agency, has sent us this account of one such fashion show.



I am a French European Female, honey-blonde hair, blue eyes. I have a flat in the centre of the city and lead a fairly nice life. For every day about twenty of the world's more attractive men either phone or visit me. What's more, whenever these marvellous men work, they give me some of the money! Yet I am neither a kept woman, nor a "Madame". I am a model's agent . . .

Saturday 20 August, Les

Invalides Air Terminal. I come to meet the four new American models we are expecting for the coming collections. We have never met, but they are unmistakable, standing out from the crowd, six foot one, tanned, with broad shoulders and white grins. They are more surprised than I am: they had expected some chic Frenchwoman – boys, this is a woman in black. The fashion world does not know it yet, but it is slowly being strangled . . .

We spend the week before the collection sending our men to meet the designers. Their way of walking is observed, they are fitted into different outfits: from dinner jackets to swimwear, they must be perfectly at ease. Then comes the selection. They are either booked or rejected, which means either £200 per

show and the prospect of a good career, or packing your bags and going home empty-handed – the glamorous but pitiless game of the fashion world, where only sex-appeal, charm and diplomacy are winners . . .

Friday 2 September. D-day starts at 8 o'clock this morning, when the models and the international press representatives start running from one show to the next; some through the backstage entrance, others via the velvet curtains on to their plush chairs in the golden salons. Tension. So much depends on the reaction of the leading journalists – instant trial of creativity, frightening somehow.

At 8 pm the Kenzo show. Always a favourite with the press. Besides the great cocktail ending, it always brings a

welcome change of atmosphere – more friendly, more relaxed, always fun and magic. The place is like a beehive, greetings, smiles and kisses. The audience is younger too. And then all the lights go out. Silence grows. Expectation. Then my heart misses a beat! In the darkness Hugh Cornwell's voice rises, strong, clear, intensely virile, cutting and chiselling the words that spring like marble chips from under the tool of the sculptor. Seemingly emanating from the song into the rising light, eight men slowly appear, fierce-looking, untamed, dressed to kill, pure Michelangelo.

Behold, I think we have just witnessed the birth of an aural sculpture.







RECORD Rarities

CONTINUED

At the end of Part Three of our rarities series, Chris and I asked you to "keep those letters coming". Well, letters certainly have been coming and so the rarities section returns. What I hope to do in this series is search out collector's items as they appear, so that collectors will be able to acquire them before, hopefully, prices escalate. As in the last series, interesting items discovered by readers will be included, but firstly, let's have a look at some of the interesting items not mentioned in previous articles.

MANY of you, I am sure, will be familiar with Radio 1's *In Concert* programme. Like many other groups, The Stranglers have appeared on this programme. A lesser known fact, perhaps, is that these concerts are actually records! They are extremely rare and I know of only four featuring The Stranglers which have 'escaped' the BBC archives. The show was recorded at the Hammersmith Odeon on the *La Folie* tour. The record opens with Richard Skinner introducing the group and proclaiming that, "this live show confirms the mastery of their craft", and certainly the way this album was mixed the show lives up to its introduction. The tracks on



From left to right: The unique Australian single *Hanging Around Grip*, the label of the BBC transcription LP for the *In Concert* programme and of Japanese compilation LP *Street Music - No Heroes - No Legends*



Taxi Girl album Seppuku



Taxi Girl single

the album are as follows: Side 1: *Down In The Sewer, Just Like Nothing On Earth, Second Coming, Non Stop, The Man They Love To Hate* and *Who Wants The World?* Side 2: *Golden Brown, How To Find True Love And Happiness In The Present Day, Duchess, Let Me Introduce You To The Family, Tramp, The Raven* and *Genetix*. This particular record is of far better sound quality than the US live concert LP

“This live show confirms the mastery of their craft”

mentioned in *strangled 14* or any of the bootlegs which are floating around. The problem is finding one and then finding the £100 that they can fetch! I'll bet the band wouldn't sniff at 10% royalties from one or two of those! Thanks go to Mark in Dorking for tracking down this fine item.

Compilation albums, that is albums featuring the work of several artists, have long been recognised as a poor man's record collection or in other words a good way to get hold of all those singles you like cheaply and help the K-Tels of this world survive. The Stranglers have appeared on

one or two of these, with tracks such as *Walk On By, No More Heroes, European Female* and *Golden Brown* being crammed in next to the likes of Status Quo and (God forbid) Duran Duran. These albums do not really form a part of a collection (well, not mine anyhow) but there are two notable exceptions. The first is the by now legendary *Hope & Anchor Front Row Festival* (Warner Bros K66077). Now long deleted, this album features live versions of *Straighten Out* and *Hanging Around* which are still unavailable elsewhere. The second example is rather interesting, being a Japanese only release called *Street Music - No Heroes - No Legends* (UA GP577), with no less than six of the fourteen tracks being Stranglers connected. *Go Buddy Go, Straighten Out, Grip* and *Choosey Susie* are joined by two Celia And The Mutations tracks, *Mony Mony* and *You Better Believe Me*. The other eight tracks consist of two each from 999, The Maniacs, The Buzzcocks and Dr Feelgood, all UA stablemates. Another good reason for tracking this album down is the fact that it contains a slightly longer version of *Grip*, the outgoing bars being repeated to make the track about twenty seconds longer. I think there is also an Italian compilation made up in the same fashion but going under a different name. If anyone knows of this album, please write in.

An interesting item to surface from Australia is a single from the *Live X Cert* LP. This single, *Grip* c/w *Hanging Around*, is believed to be unique to Australia. It

would have been interesting to see how it would have fared had it been released in the UK. Unfortunately, like most Australian singles, there does not appear to be a picture bag with the record.

News of a new variation on *Nice 'n' Sleazy* mispressings comes from Dean in Worthing. He has a copy of the single with *Shut Up* pressed on both sides of the record - possibly the shortest single ever made! Dean also made a discovery that early copies of the *Black & White* album have stickers over the original labels. Once removed (using lighter fuel!) a black label was found underneath the white sticker and vice versa. The reason for all this extra expense by UA is a mystery, although it was obviously an expense not incurred by A & M. All US copies of the album went out with their original 'wrong' labels.

Way back in *strangled 8* it was mentioned that JJ had produced an album called *Seppuku* for the French band Taxi Girl, with Jet playing drums on the album.

“Compilation albums a poor man's record collection”

The album was eventually released in the UK on the Virgin label (OVED 11) with all the songs sung in English and an extra track called *Find The Boy*. In their native France, however, Taxi Girl recorded all the songs in French (quelle surprise) and personally I feel this is a better album as the vocals seem to have much more feeling. Two singles were taken from the album in France, *Les Armées De La Nuit* c/w *Elégie* (not on the LP) and *Musée Tong* c/w *La Femme Ecarlate*. Both were released in picture bags. While on the subject of Taxi Girl, I would recommend anyone who enjoys their music to get a copy of their

► later single *Quelqu'un Comme Toi*, as it is really good, even though it has no connection with The Stranglers whatsoever!

Apart from Taxi Girl, JJ is also involved with the Belgian outfit Polyphonic Size. As mentioned in *strangled 10*, their debut LP, *Live For Each Moment*, or *Vivre Pour Chaque Instant* as it is also known, features JJ on bass and some lead vocals. The album was released in France on the New Rose label (NR340). Two singles were taken from the album in France and both have rather familiar sounding vocals! Both singles are again on New Rose and both

"It is really good, even though it has no connection with The Stranglers whatsoever!"

come in picture sleeves. They are *Winston & Julia* c/w *Mother's Little Helper* and *RDA RFA* (NEW10) and *Je T'ai Toujours Aimée* c/w *Action Man* (NEW13). The latter single has been re-released in a new picture sleeve in France on the band's new label, Virgin (105.130). Like the Taxi Girl singles these are well worth trying to find, and what better excuse to get a French pen friend and help heal Anglo/French relations!

If there are any records you would like to know about, or if you have any information to share, please write to me at *strangled*. If you would like a reply please enclose an SAE because I've spent all my money on records. I'd also like to thank Barry and John at Vinyl Dreams, Birmingham, for helping to find the records.

Nik



DISCOGRAPHY

Title	Catalogue Number	Label	Year of Release
ALBUMS			
Rattus Norvegicus	UAG 30045	U.A.	1977
No More Heroes	UAG 30200	U.A.	1977
Black and White	UAK 30222	U.A.	1978
Live X-Cert	UAG 30224	U.A.	1979
The Raven	UAG 30262	U.A.	1979
The Meninblack	LBG 30313	Liberty	1981
La Folie	LBG 30342	Liberty	1981
The Collection	LBG 30353	Liberty	1982
Feline	EPIC 25237	Epic	1983
SINGLES			
Grip/London Lady	UP 36211	U.A.	1977
Peaches/Go Buddy Go	UP 36248	U.A.	1977
Something Better Change/Straighten Out	UP 36277	U.A.	1977
No More Heroes/In the Shadows	UP 36300	U.A.	1977
5 Minutes/Rok it to the Moon	UP 36350	U.A.	1978
Nice 'n Sleazy/Shut Up	UP 36379	U.A.	1978
Walk on By/Old Codger/Tank	UP 36429	U.A.	1978
Duchess/Fools Rush Out	BP 308	U.A.	1979
Nuclear Device/Yellowcake UF6	BP 318	U.A.	1979
Bear Cage/Shah Shah a Go Go	BP 344	U.A.	1980
12" Maxi-single version	12-BP 344	U.A.	1980
Who Wants the World/The Meninblack	BPX 355	U.A.	1980
Tomorrow Was/Nubiles (cocktail version)	SIS 001	SIS	1980
Thrown Away/Top Secret	BP 383	Liberty	1981
Just Like Nothing On Earth/Maninwhite	BP 393	Liberty	1981
Let Me Introduce You to the Family/Vietnamica	BP 405	Liberty	1981
Golden Brown/Love 30	BP 407	Liberty	1981
La Folie/Waltz in Black	BP 410	Liberty	1982
Strange Little Girl/Cruel Garden	BP 412	Liberty	1982
European Female/Savage Breast	EPCA 2893	Epic	1982
Pic-disc version	EPCA 11 2893	Epic	1983
Midnight Summer Dream/Vladimir & Olga	EPCA 3167	Epic	1983
12" Maxi-Single version	EPCA 13 3167	Epic	1983
Paradise/Pawsher	EPCA 3387	Epic	1983
Paradise/Pawsher/Permission			
12" Maxi-single version	EPC TA 3387	Epic	1983
Golden Brown/Strange Little Girl E.P.	G456	Liberty	1984
Don't Bring Harry/Wired/Crabs/In the Shadows	STR 1	U.A.	1979
FREE SINGLES - limited			
Choosey Susie/Peasant in the Big Shitty (free with Rattus album)	FREE 3	U.A.	1977
Walk on By/Tits/Mean to Me (free with B & W album)	FREE 9	U.A.	1978
Aural Sculpture (free with Feline album)	XPS 167	Epic	1983
SOLO RECORDINGS			
JJ BURNEL			
Euroman Cometh (album)	UAG 30214	U.A.	1979
Freddie Laker/Ozymandias (single)	UP 36500	U.A.	1979
HUGH CORNWELL (WITH ROBERT WILLIAMS)			
Nosferatu (album)	UAG 30251	U.A.	1979
White Room/Losers in a Lost Land (single)	BP 320	U.A.	1979
DAVE GREENFIELD & JJ BURNEL			
Fire and Water (album)	EPC 25707	Epic	1983
Rain & Dole & Tea/Consequences (single)	EPCA 4076	Epic	1984

LETTERS

BETTER THAN BEING RED?

Dear Sir/Madam

In reply to Debinblack and Jet I would like to say this:

If we got rid of our nuclear deterrents then do you believe that the Eastern Bloc countries would disarm? No, I don't think even you believe this in your heart of hearts. If we did this we would be held to ransom by an oppressive society that does not believe in individual freedom. We

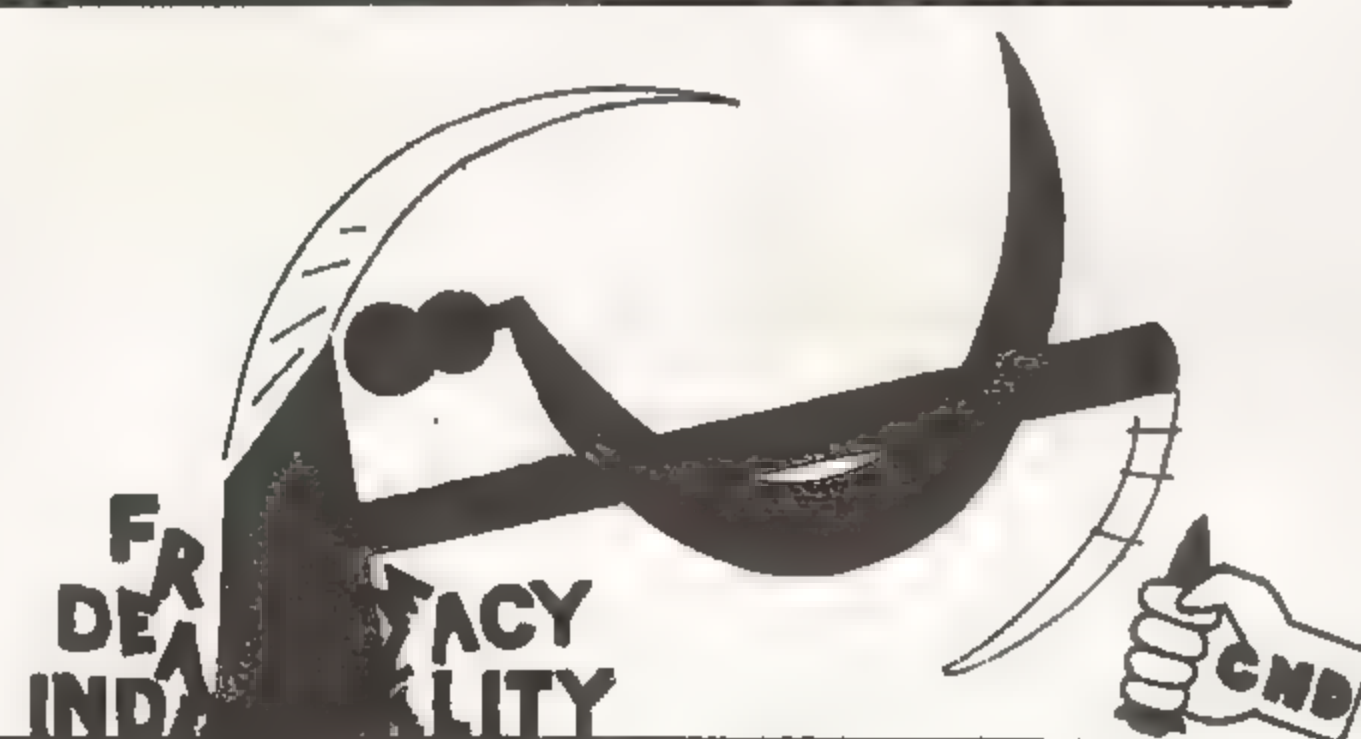
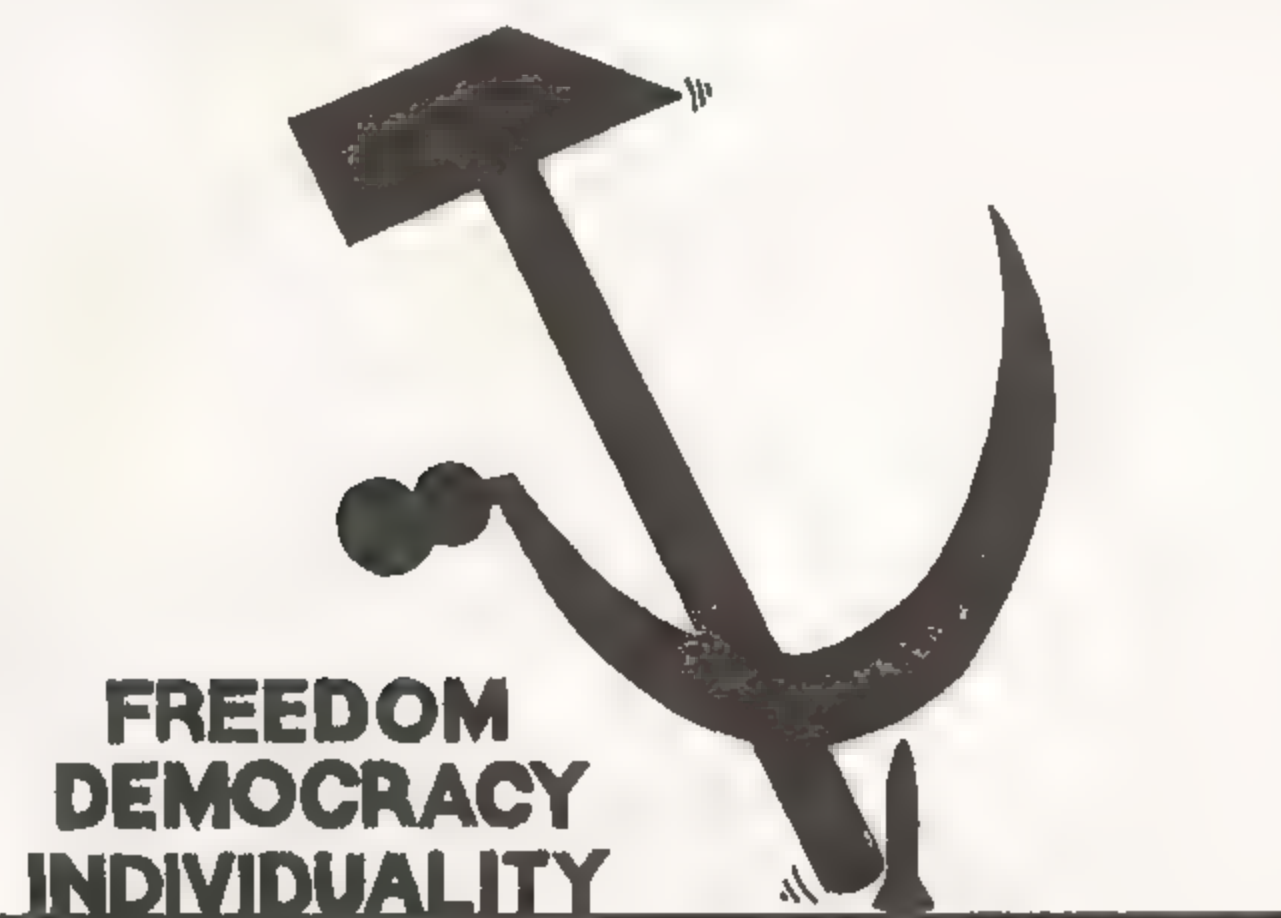


ILLUSTRATION: STEPHEN BEAUMONT

would be taken over and be in a worse position than we are in now. I hate the thought of a nuclear holocaust, anyone would, but if we need a deterrent to keep the peace then so be it. I would expect most CND supporters to be teenagers, as at that age you tend to support anything that appears on TV, good or bad. It amazes me when I see middle-aged people supporting this movement when common sense should tell them that this dream will never happen. Personally I think that CND's ideals are very agreeable but I would not support it unless there were moves in Warsaw Pact countries to disarm.

Yours sincerely
M. Connolly
Stockbridge

RAIN & DOLE & P.Y.T.

Dear SIS

Being a great admirer of The Stranglers, I am very annoyed at the attitude of record shops. I have tried again and again to get hold of J J Burnel and Dave Greenfield's single *Rain & Dole & Tea*, but while all these shops are stocking up on Michael Jackson

albums and singles they have totally blocked out Stranglers records. I'm sure lots of fans have had the same trouble. But worst of all, you get silly Jackson fans etc pulling The Stranglers down, saying they are never in the charts. But how in God's name is a single supposed to get very far if people can't get hold of it in the first place?

They have my sympathy. Isn't there anything that can be done to help this matter?

Ann Flynn
Birkenhead

We've received several complaints about the non-availability of this single in record shops. We've had a word with CBS about it and in future if anyone has any problems in locating recent Stranglers releases, then let us know (with SAE please) and we can find out from CBS who your nearest stockists are.

CARRYING THE CAN

Dear *strangled* (esp Alison James)

I've just re-read the piece on the Front Row Festival in No 16 and noticed something which I missed first time. Alison wrote that "in true Reading Headbanging tradition, Steel Pulse were treated to a barrage of beer cans and were forced to leave the stage after only half an hour - yet another indication of the ignorance and narrowmindedness of the British Heavy Metal fanatic." This statement made me wonder whether or not she was even there.

For a start, Steel Pulse were on for about three minutes - not half an hour. They only got halfway through their opening number when they were forced off the stage by this diabolical behaviour.

But this is not the most important point which I wish to raise. The majority of people I saw throwing cans and plastic bottles were dressed in black and had decidedly shorter hair than was average for the event. Yes, it was another indication of the ignorance and narrowmindedness of the British *STRANGLERS* fanatic!

I had gone along to see three bands - first and foremost The Stranglers, Hanoi Rocks (who were on the receiving end of similar treatment), and Steel Pulse. So part of my enjoyment of the occasion was spoilt due to the actions of people who are supposed to share a similar taste in music to me. I realise that they (and I) had been waiting in a very hot field all day for their (and my) favourite band to appear, and that the sooner Steel Pulse got off the sooner The Stranglers

would come on, but this is no excuse. I just hope that there was no one there who only came to see Steel Pulse because their £7 would have been totally wasted.

So I would like to advise Alison James to get her facts right before she starts slagging people off (I think Headbangers are people, aren't they) and assuming that Stranglers fans are perfect human beings - very few of us are!

Yours in a Dennis The Menace Jumper
Lloyd
Leicester

NAME OF THE GAME

Dear SIS

Being the somewhat miffed part owner of a home computer (family Xmas present) I was interested to read that The Stranglers' new album cassette will have a computer game on it. This has awoken in me an interest, and now the damn machine seems a much more interesting contraption. To be perfectly honest, I personally would not know a computer from a donkey. I have not even once been near the poxy thing since my father unanimously decided that what we all wanted for Christmas was a ZX Spectrum computer. Anyway, will this game be loadable (is 'loadable' correct?) on to a ZX Spectrum? I hope so because I have so far not taken any advantage of my fifth share in it, and now I want a go!

L Mackay
London SE18

CBS tell us that the adventure game is 'loadable' on to a Sinclair computer. Apparently the ZX Spectrum is made by Sinclair so there should be no problems. Get practising and good luck!

DEATH WISH

Dear *strangled*

Just a small tale of coincidence. The first time I saw The Stranglers was at Wembley in 1979 when they supported The Who. AC/DC were also on the bill, and some time later in the year their lead singer Bon Scott died.

The second time I saw The Stranglers was at the Rainbow Theatre in April 1980. Also on the bill were Joy Division, and some time later that year their lead singer Ian Curtis hanged himself.

Any chance of getting Mrs Thatcher to make a guest appearance at the next gig?
Paul Edwards
Abertillery



STRANGLERS IN THE NIGHT

Once upon a time there was another band called The Stranglers, but the only instruments they used were a length of rope or a handkerchief with which they would strangle lonely travellers. The existence of this group was brought to our attention by one of our readers, Stubsinblack. Caraline Brown decided to investigate. . .

THE Strangers were a religious group who travelled in gangs throughout India for more than three hundred years. Also known as "Thugs" (from the Hindi word "thag" for thief) they formed a well organised

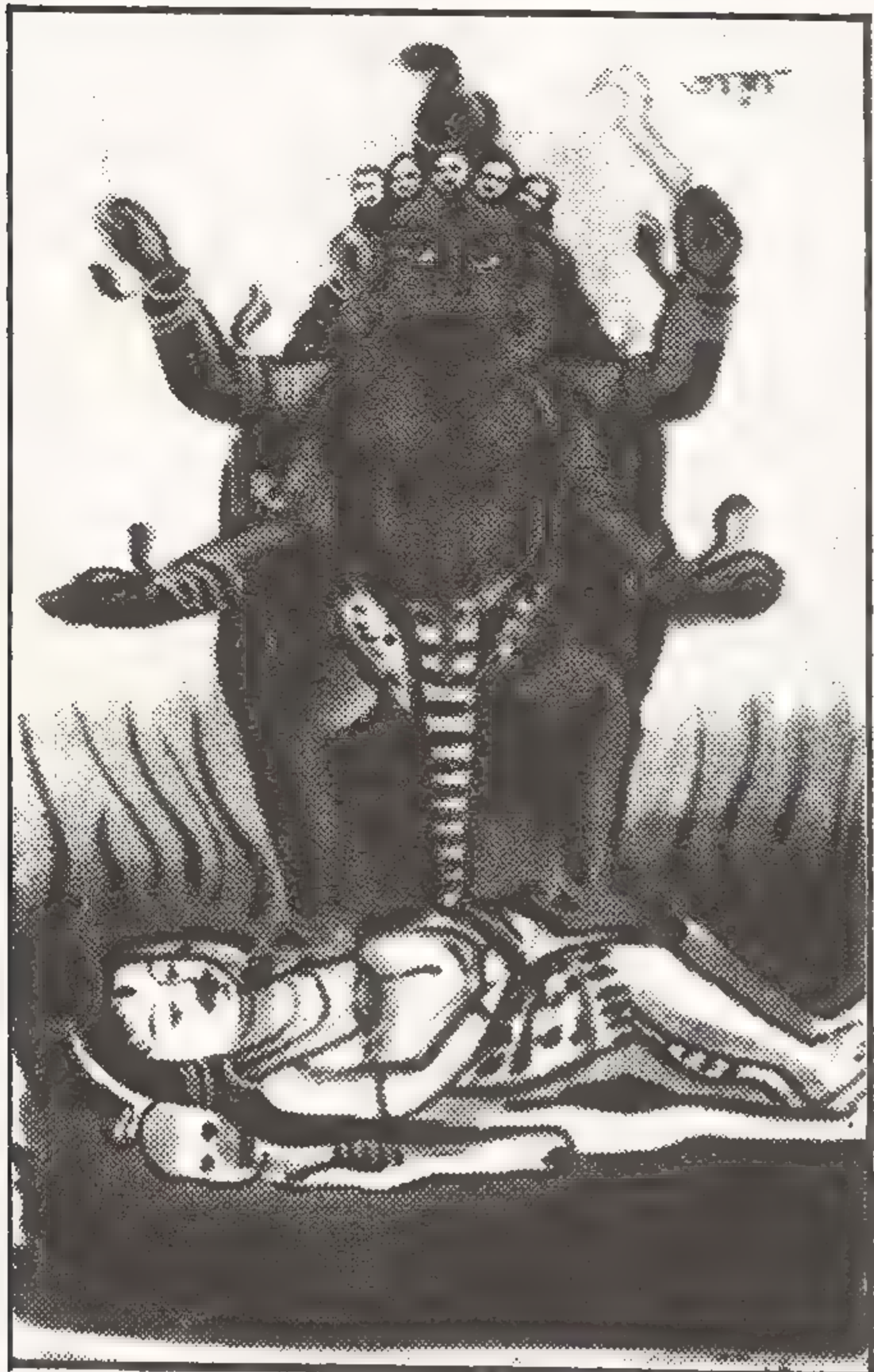
confederacy of professional assassins. The Thugs did not constitute a single caste, but were drawn from several different castes. Whilst not engaged in the practice of thuggery they lived as ordinary people in the towns and villages of India. The Thugs

traced their origins back to seven Muslim tribes, although they were practising Hindus who worshipped the Goddess of Destruction, Kali. Hinduism is the traditional religion of India, dating back to between 2000 and 1500 BC. The group possessed a jargon known as "Ramasi" and used secret signs by which members of the group could recognise each other.

Come winter the Thugs would set out on an expedition making sure they kept at least a hundred and fifty miles from their native villages. They travelled in bands of between ten and fifty and would attach themselves to a group of travellers, gradually gaining their confidence over a period of time sometimes lasting several days. They always appeared unarmed and



The Goddess Kali



► were very generous and polite whilst they awaited a suitable moment to strike. Three Thugs were usually assigned to one victim and when the signal was given, two would grasp a victim's arms and legs whilst the third strangled him with a handkerchief or a noose. The body was then quickly hacked up and buried and the possessions of the travellers were ransacked.

All this was done according to certain ancient and rigidly prescribed forms dedicated to the Goddess, Kali. After each murder the band participated in a sacrificial feast of raw sugar. No adults in a party were allowed to survive, although children were sometimes spared and brought up as part of the group, becoming apprentice Thugs. Apprentices were taken on several expeditions before they were allowed to

take part in the ritual murder. The group did observe some taboos and were forbidden to murder holy men, blind men, outcasts, carpenters or women – the latter in deference to the Goddess. It is reported, however, that these taboos were not strictly observed in the latter days of the thuggee organisation and some anthropologists attribute their eventual downfall to this. The Thugs themselves, however, saw their demise as the punishment of the Goddess.



Although the practice of thugery had existed for nearly three hundred years, the British felt it had grown to be a "menace to society" at a time when authority was collapsing in Central India at the turn of

the eighteenth century. Various attempts had been made to suppress the group, but it wasn't until Lord William Bentinck became Governor General of India in 1833 that vigorous attempts were made to stamp them out completely. The success of this operation is usually attributed to Captain (later Sir) William Sleeman of the Bengal Army. Sleeman gained the co-operation of the authorities in several states, and between 1831 and 1837 over three thousand Thugs were captured. Four hundred of these were hanged, four hundred gave evidence for the state and the remainder were transported or imprisoned for life.

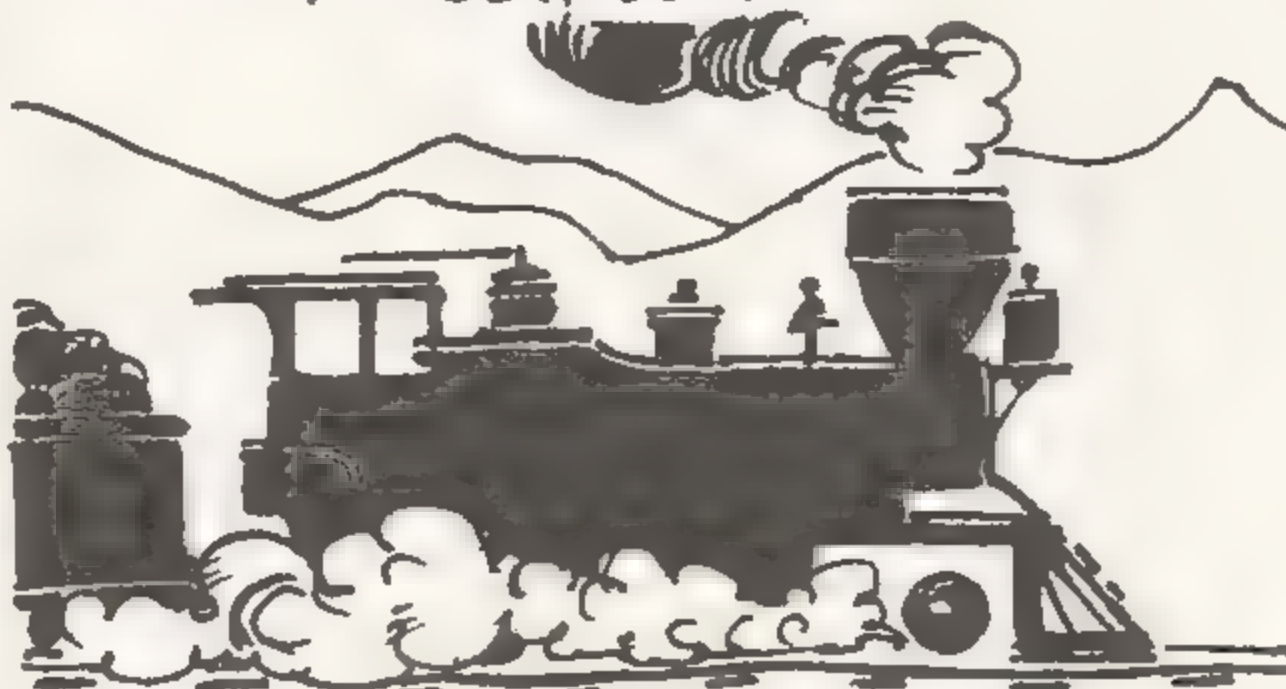
It is generally presumed nowadays that the fraternity of the Thagi has been completely suppressed. ●



Jack in Black

BY GLENN FABRY

WELL, WHATEVER NEXT? JACKINBLACK IS TRAVELLING ON THE EAST INDIA EXPRESS, ATTEMPTING TO UNRAVEL THE MYSTERIES OF WHATEVER IT IS THEY DO OUT THERE, WHEN THE TRAIN IS ATTACKED BY A MARAUDING BAND OF THUGGEES - A MURDEROUS RELIGIOUS SECT WHO WORSHIP KALI - THE SIX-ARMED GODDESS OF DESTRUCTION....



WOW, LOOK AT THIS! IT'S A FOREIGNER, BY THE 24 FINGERS AND 6 THUMBS OF KALI! LET'S STRANGLE HIM!



WAIT - YOU'VE GOT IT ALL WRONG. THE LAWS OF OUR CREED FORBID US TO KILL FOREIGNERS.



NO, NO... WE CAN'T ASSASSINATE HOLY MEN, OR BLIND MEN, OR HOLY BLIND WOMEN.



JACK, WHO IS NO SLOUCH IN THE GREY MATTER DEPARTMENT, CATCHES ON QUICK.

-ER, BLESS YOU MY SONS OR IS IT MY DAUGHTERS, I CAN'T SEE A BLEEDING THING WITHOUT MY GLASSES..



OH, THAT'S OKAY - WE CAN KILL THEM, AS LONG AS THEY'RE NOT DEAF, TOO...

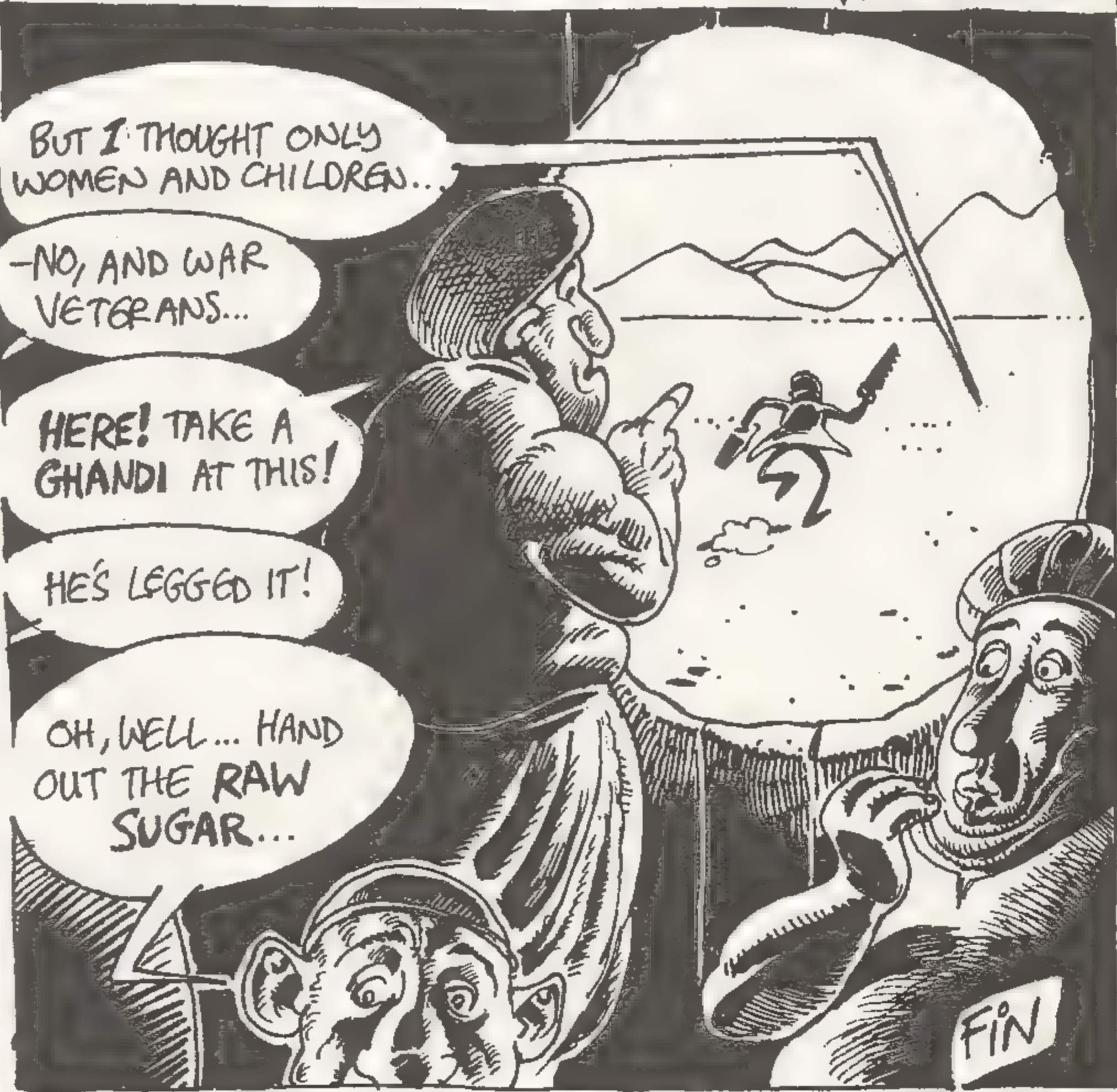


-YOU MEAN AS LONG AS THEY'RE NOT DEAF CARPENTERS...



CAN SOMEBODY PASS ME MY TOOL CHEST SO I CAN WORK ON MY RELIGIOUS STATUETTE, BECAUSE I CAN'T SEE A THING, PARDON?

WHILE THE THUGS DEBATE UPON HIS ELIGIBILITY AS A POTENTIAL STRANGULATION CASUALTY, JACK SAWS AN ESCAPE HOLE WITH THE SAW FROM HIS TOOL CHEST AND RETIRES TO THE FAR PAVILIONS...



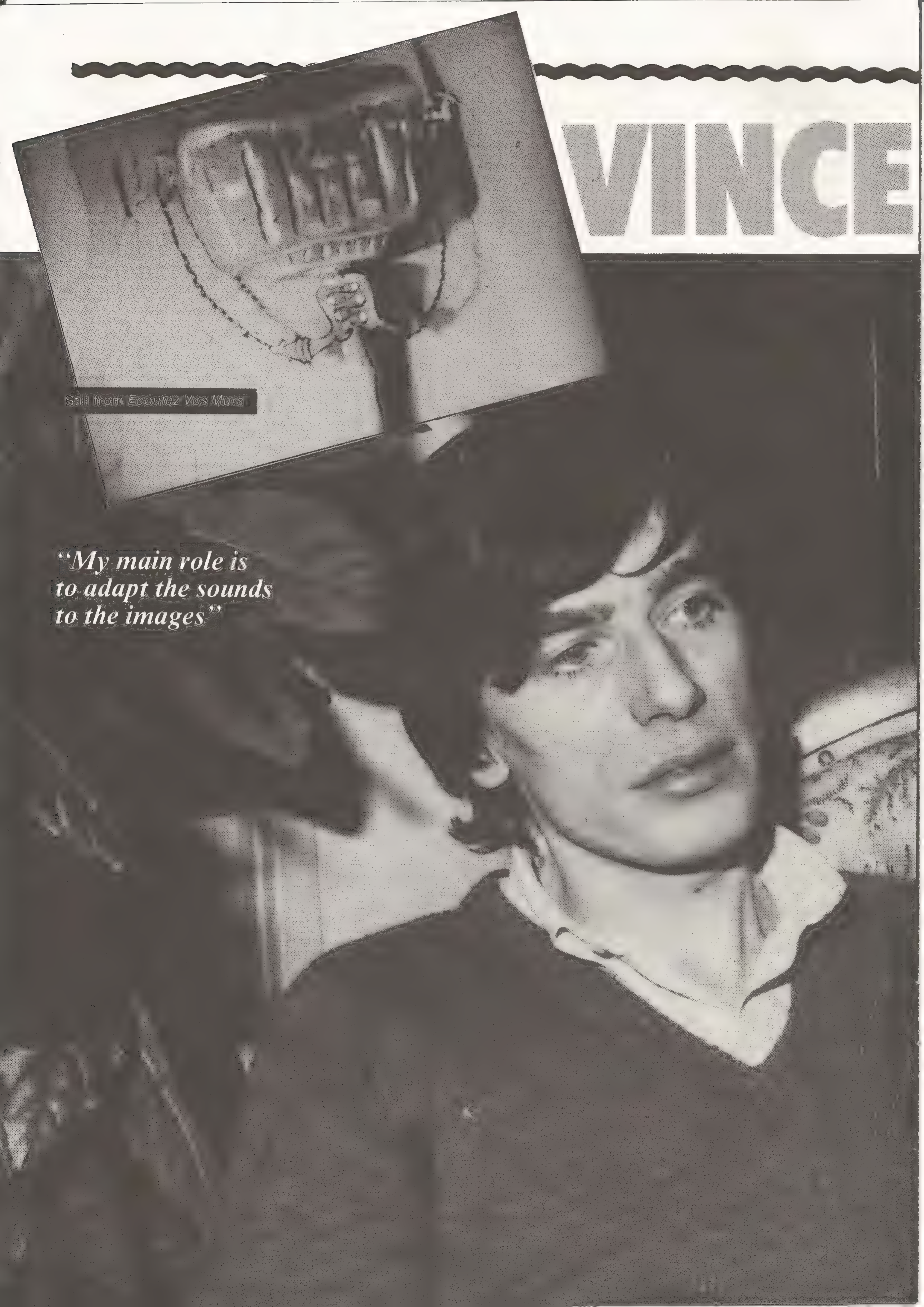
BUT I THOUGHT ONLY WOMEN AND CHILDREN...

-NO, AND WAR VETERANS...

HERE! TAKE A GHANDI AT THIS!

HE'S LEGGED IT!

OH, WELL... HAND OUT THE RAW SUGAR...



VINCE

Still from *Écoutez Vos Murs*

*‘My main role is
to adapt the sounds
to the images’*

NT COUDANNE

Film Maker

The following interview took place in February of this year between Vincent Coudanne, Director of the film *Ecoutez Vos Murs* (Listen To Your Walls) and Olivier from Strangers France Service in Paris. It's reproduced here by kind permission of SFS, and the translation is by Maggie Ashford.

Olivier *How did your name come to be associated with those of Jean-Jacques Burnel and Dave Greenfield?*

VC Through a film and through mutual acquaintances. I met Jean-Jacques and Dave a year ago, when the film was edited. They caught on very strongly to the images, nature and effects of the film. Afterwards, they arranged with CBS to write me an original film score and at the same time make an album which would interest the record company.

Olivier *What was your contribution to Fire & Water?*

VC First of all I had to work out with them the different themes touched on in the film. After that, JJ and Dave wrote the music. My main role now is to adapt the sounds to the images, each sound to each image. I was present all through the studio recording of the album. *Fire & Water* was recorded and mixed in England in July and August 1983, and then in December we got together again, this time to mix the soundtrack for *Ecoutez Vos Murs*, which doesn't include the lyrics which are on the album.

Olivier *There exists a French version of Rain & Dole & Tea, as yet unreleased. Can you tell us about it?*

VC This is THE song of the film. The melody remains the same as on the record, but I've written different words, so it's not a case of a translation of the original text. Marianne Hygonnet, who sings it, has done a great job writing the melody

lines for the voices and adapting several texts from the script. She's contributed a lot as author in the arrangement of this song. It was recorded in December which is why it's missing from the record. I really hope that it appears on vinyl one day.

Olivier *What does the sleeve represent?*

VC They are two hexagrams from the I-Ching, which is the oldest Chinese oracle. In the signs of the zodiac Dave is Leo, a fire sign, and JJ is Pisces, a water sign. As for the Einstein quotation on the other side, it's an extract from the *Liberation* piece. I got JJ to speak the words in the film because his English accent adds a bit more mystery to the corresponding musical scene – where a little UFO is penetrating deeper and deeper into the heart of the town...

Olivier Now that the record's completed, are you satisfied with this collaboration?

VC It's been a permanent surprise. JJ and Dave completely fulfilled my expectations – although I was unable to explain to them verbally what I wanted of them, they sensed, understood and reproduced it perfectly: the humour, the irony and sometimes even the satire of the film. Each musical theme reflects precisely the spiritual state of the corresponding moment of the film.

Olivier *Let's go on now more directly to Ecoutez Vos Murs. Can you fill us in on it?*

VC The main character is the town: "this hallucinating con-

► centration of walls, source of constipations and ejaculations". There are no comic characters, only dialogue and conversations, but not in a psychological sense. The film is a collection of daily scenes which serve as the pretext for a piece of escapism, for a spectacle which is visual as well as aural: the essential aim of this film? – fifty-two minutes of pleasure.

The structure of the film is based on an anecdote which is unimportant in itself but which nevertheless permits the film to develop logically and which thus lets you meet characters such as one meets in a town. These different meetings introduce dialogue of a satirical style.

Olivier *Why this title Ecoutez Vos Murs?*

VC Because the walls are complete characters in themselves. I chose as many ways as possible to illustrate them and define them: by property adverts which, when read, take us into an apartment, either in the form of an architect's plan or a real visit inside.

But you never see these walls, even though they are exceptionally omnipresent witnesses of the daily events of the film. For example, I filmed the faces of statues to represent the walls, because they are made of stone like the walls, but have human expressions. Similarly, I used all the props which belong inside, outside, to illustrate each event, each meeting etc. A big thank you to the toilet, one of the actors with which I had the greatest pleasure working! (laughs)

Olivier *How did you work on the film?*

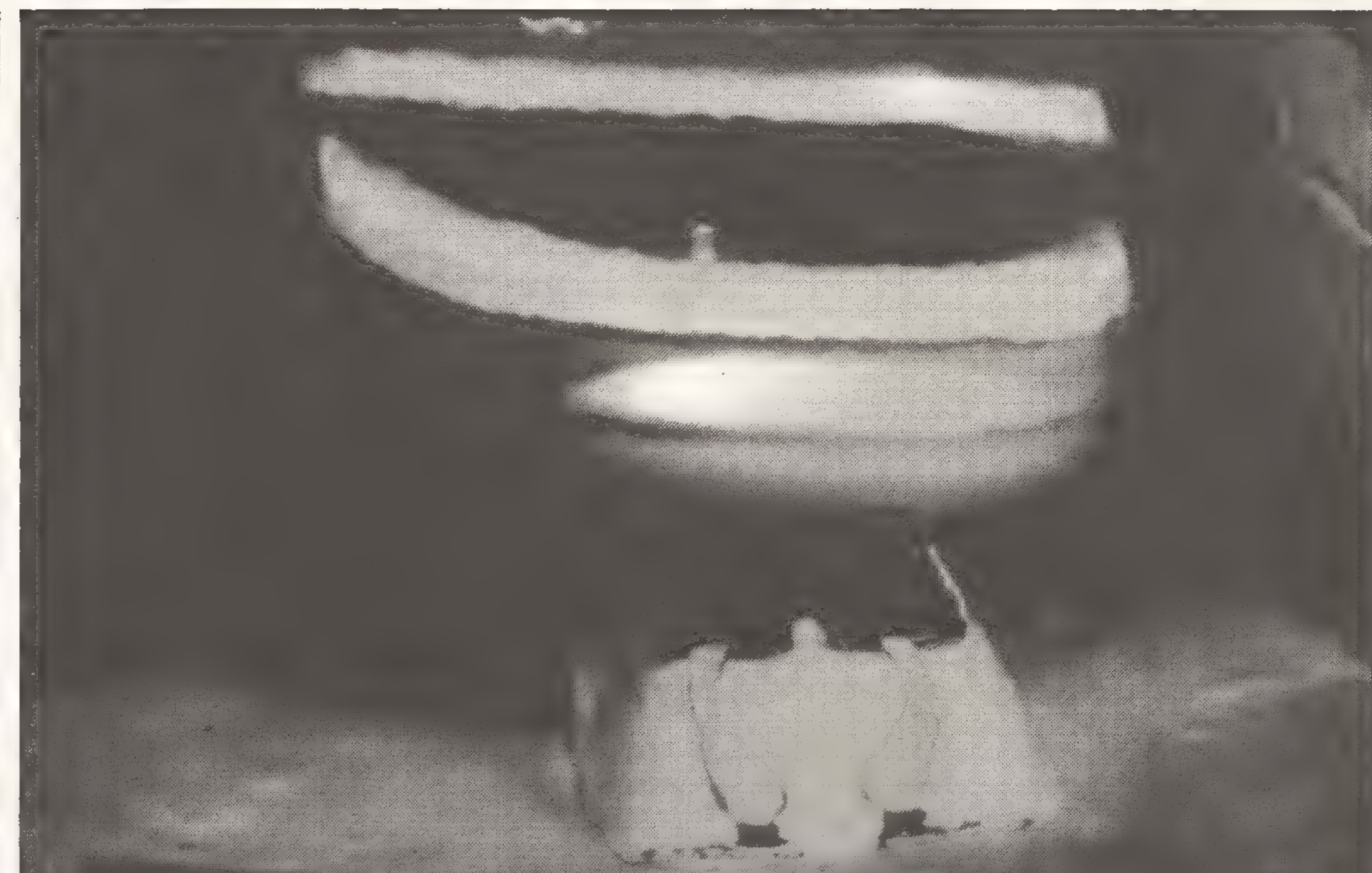
VC I used all possible forms of filming, from commentary re-worked at the editing stage, to the animation and manipulation of flowers as puppets. I made myself a stack of props in order to obtain the special effects during the filming. Everything else is editing work.

Olivier *How long have you worked on Ecoutez Vos Murs?*

VC In the beginning I worked on it on and off because I was assistant editor on three other long films, which took up a lot of time. But for the last three years I've worked on nothing but this film.

Olivier *How long do you think it will take you to finish it?*

VC At the moment I'm just finishing the negative editing. I

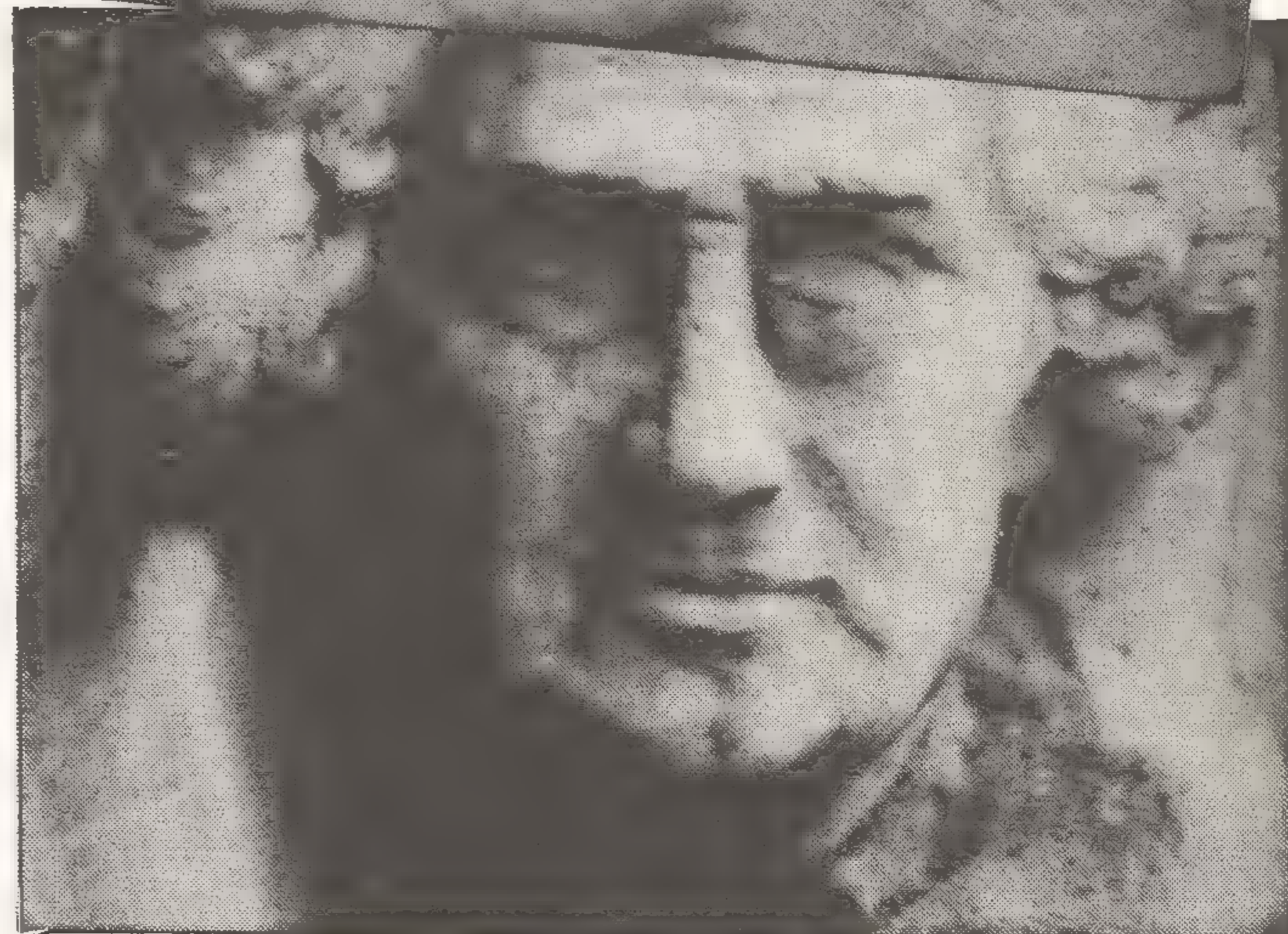


Still from *Ecoutez Vos Murs*

think it will be finished in April, God willing.

Olivier *How will it be distributed?*

VC Because of its length (fifty-two minutes) the film can't be shown in a cinema – for that another film would have to be found of a similar length to make up a programme. It could be shown in art centres, but first of all it will be distributed among film festivals in France, Germany, Britain and even Los Angeles (I have contacts!). Fifty-two minutes is a standard length for television – all TV films are of this length, so its most probable showing will be on television.



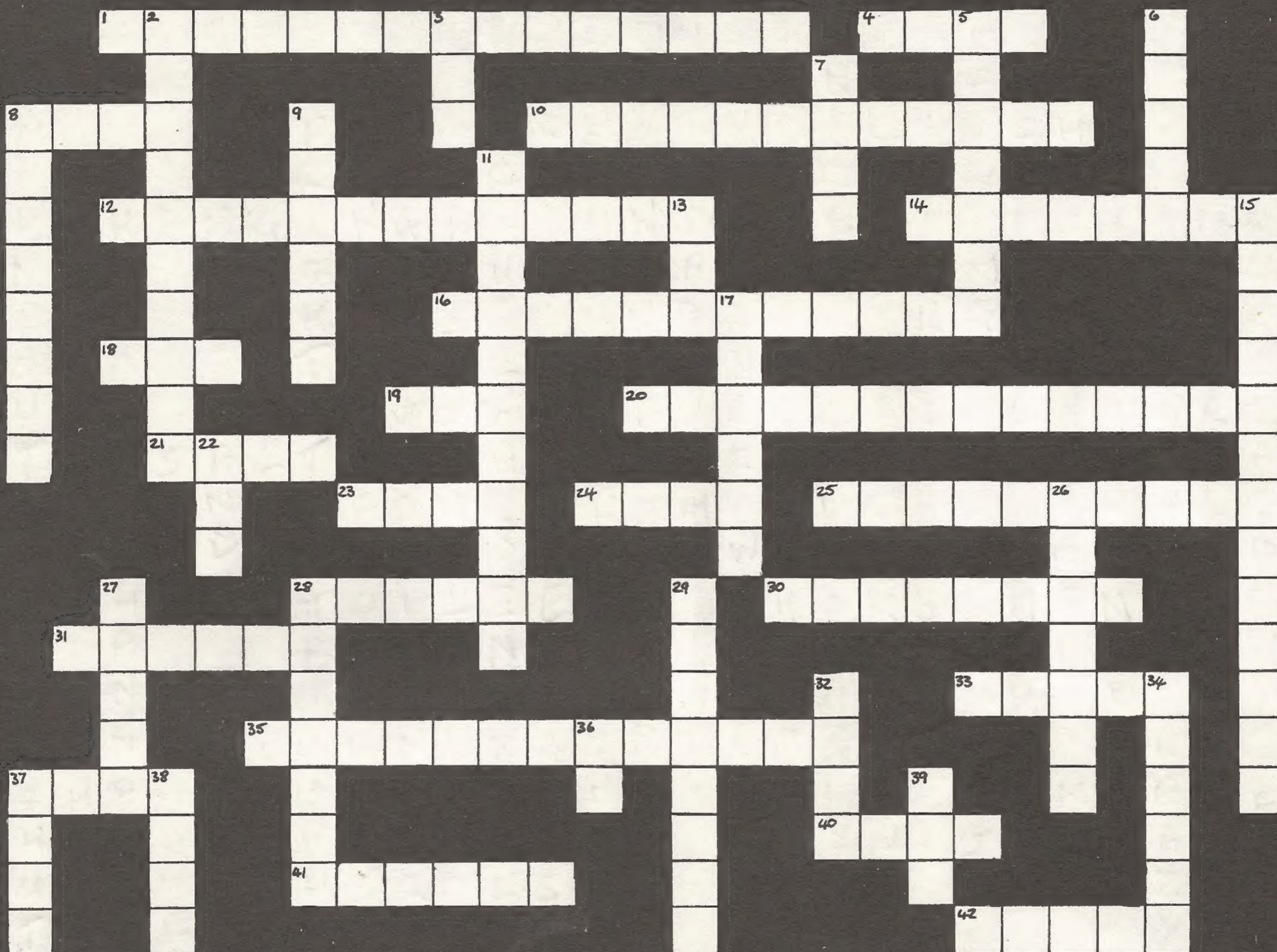
P U Z Z L E P A G E

SHERLOCKINBLACK has now concluded his investigations into the Case of the Pilfering Peach Pincher as outlined in *strangled 17*, and that dastardly Raven has been brought to justice. Just why he dunnit still remains a mystery, as it was pointed out that Ravens

don't eat peaches, being more partial to sheep's placentas (yeuch!).

The winner of the £10's worth of goodies was Adrian Potter from Swindon, and the two runners-up with five quids' worth each were Elliot Giesinger from Geneva and Peter Walton from Derby.

After all that hard work Sherlockinblack is resting his case and has delegated the responsibility for this next puzzle to Anne-Marie Green from Birmingham. The winner will receive a unique personally autographed photo of the band. So get started!



CLUES ACROSS

1 This parting address leaves the duo flushing (7,8)
4 & 8 These genetic changes together with a female caused this sound to occur (4,4)
10 Would a measured beat of scratching solve Hugh's irritation (8,4)
12 The guilty circle being executed (7,6)
14 His words are set free by JJ and Dave (8)
16 This song sounds like another orgasm! (6,6)
18 Partner for a homosexual MIB (3)
19 Hugh's humour wasn't appreciated and he was

thus made to feel like one (3)
20 The organs of hearing convey this form of art (5,9)
21 Nice on your chips – not so good for Lot's wife (4)
23 & 30 This masculine beast follows the three (4,8)
24 Take this track and you'll always end up there (4)
25 A campanologist with rigor mortis (4,6)
28 This hard working geezer is in danger of getting wet (6)
31 Self abusive word that nobody owned up to (6)
33 Continue after long,

and you should sail through this clue (5)
35 Setting fire to Ben (7,2,4)
37 This guy went (4)
40 This person of low social class was really in it (4)
41 There are none of these left to worship (6)
42 The pupils reveal their acquaintance with him (5)

CLUES DOWN

2 On reflection JJ pondered reciting this to her (10)
3 A cloudburst accompanied by bread for the unemployed – but something's missing (3)
5 According to

Shakespeare and Jet there was a lot of fuss about this (7)
6 JJ didn't want to be an enemy, but he wasn't prepared to be this either (5)
7, 22 & 34 A mixture of pleasant sordidness always does it (4,3,6)
8 Sunny season's sleeping vision – but when did it occur? (8)
9 Take a late stroll through a Strangers song and you risk dying of this (6)
11 Spiteful piece of land (5,6)
13 He wants to love her – but like who? (3)
15 A big bang for Bruce

and Sheila (7,6)
17 Official regulation restricting movement of people (6)
26 This didn't do too much for Leon's health (3,4)
27 Heavenly nourishment (5)
28 JJ's victorious mode of transport (7)
29 On discovery this extinct creature was found to be short-sighted (8)
32 Who is it different for somehow? (4)
36 See 37 down
37 & 36 Close, while looking heavenwards (4,2)
38 They loved to do this to the man (4)
39 Partner for a heterosexual MIB (3)

FOR SALE: Stranglers imports, rarities etc, or will swap at address below. Please send SAE or International Reply Coupon to: Mark Palmer, Zillerstr 15, 8500 Nürnberg 50, West Germany.

WOULD ANY Stranglers fans, male or female, in the Plymouth area like to come and keep me company for a couple of hours? Ian Davison, 59 Embankment Road, Prince Rock, Plymouth, PL4 9HX. Tel Plymouth 20289.

HAPPY BIRTHDAY Ann - 21in-black at last. Congratulations - love Mandi.

FOR SALE: 150 cuttings, posters, interviews, gig and album reviews, badges, patches, *strangled* Vol 1 No 1, 7 and 8, Vol 2 nos 1, 2, 4, 5, 6, 7 and Belgian 5. All good cond. Also for sale Raven 3D, Aural Sculpture, W Room/Straighten Out/Choosey Susie/European EP - all mint cond. Also pink EP in good cond but with torn sleeve. Offers with Sae to S Margison, 40 Bretton Rd, Darton, Barnsley.

FOR SALE: Complete Stranglers record collection inc every single.

STRANGLERS/DAMNED fan in US seeks correspondents from anywhere. Please write to Brian Trudell, 4882 N Hartwick St, Los Angeles, California 90041, USA.

FOR SALE: Change, Heroes, Sleazy, Walk On By, Nuclear Device, Bearcage, WWW, Thrown Away, JLNOE, Family, Folie, all pic £2 each, Grip pic £2.50, Vapours Turning Japanese with Shah Shah £2.50, 7" US Choosey/W room/Straighten Out/European £2.50, Freddie Laker no pic £2. Wanted - Alarm Unsafe Building. Heaps of cuttings free to main buyer. Please contact Adrian on 041 638 4464 or at 35 Seres Rd, Clarkston, Glasgow, G76 7QG.

WANTED: Female guitarist into Stranglers and most new wave to join bassist. Don't have to play like Jimi Hendrix. Write to 207 Winn Gardens, Sheffield S6 1UG or phone 0742 333324 and ask for John or Alison.

CHRIS RIO Chris karate in Uganda. Happy 21st - luv Noellainblack. **NYMPHOMANIA** - punk band from Gillingham, Dorset, have a

WANTED: Euroman Cometh tape (must be mint). I have some interesting Stranglers and Damned records to swap or will pay cash. Reply to Mr L R Pring, 1 Enfield Park, Tangier, Taunton, TA1 4AY.

WANTED: Grip, WWW, Thrown Away, Family, JLNOE in orig pic covers and labels, pref in mint cond and on UK release. Offers + SAE please to Ant Craft, "Woodlands", Chorleywood Road, Rickmansworth, Herts, WD3 43H.

STRANGLERS SALE: Large collection of rarities, pic discs, coloured vinyls, promos, demos, imports and British singles and albums, videos, cuttings, badges, books and *strangled* Vol 1. SAE to Jan, 8 St Mildred's Avenue, Luton, Beds, LU3 1QR.

HELLO to Big Big John McGeeva-inblack from Solihull, Birmingham, and to Tony McHughinblack, the Italian Stallion from Shipley, Bradford. We'll be Stranglers fans for ever. Hi also to Ian George in WHITE from Chadderton. Happy Birthday Tony. Regards, Nigein-black from Rotherham.

NIGE IN BLACK: Shut up you jerk and listen. If the Adicts can wear white trousers so can I, besides they contrast well wiv my docs! Hello Tony, how's your soup bowl? Hi Damien. Also hello to any nutters at Jubilee, keep popping those moonies Chris. Hello to John in Bolton and Noella in Jersey. Ian in black and white in Chadderton.

INFORMATION needed about Stranglers appearances on TV. I may be able to help you too. Kind people write to Nick Pryde, 1 Bourne End Lane, Hemel Hempstead, Herts.

HOPE & ANCHOR double album mint cond, unplayed, for sale to highest bidder. Write to Rich, 31 St Marks Rd, Teddington, Middx.

FOR SALE: Australian 3D Raven. John Mee, 314 Exhall Close, Redditch, Worcs, B98 9JD, Tel: Redditch 60758.

MEMBRANES: Free information/lyrics, badges 30p, Crack House mini LP - very successful. New Spike Milligan's Tape Recorder single out in June. We come to destroy bland pop propagated by those who once knew better. Contact with SAE to 53 Anchorsholme Lane, Blackpool, Lancs.

THE ROX fanzine 30p + SAE. Last issue included 3 Johns, New Model Army, Membranes, witty comments and acidic remarks from 87 Anchorsholme Lane, Blackpool, Lancs.

WANTED: Any issues of Vol 1 and Vol 2 Nos 2, 5, & 7. Also wanted any rarities. David Honeyman, 54 Malvina Place, Perth, PH1 50X.

FOR SALE: Black & White lim ed on b & w vinyl, WWW 12" Jap import, MIB poster signed by Dave Greenfield at Sheffield in 81. Offers please. Also for sale Collection, X Cert, MIB - £3 each. Singles (all pic cover): Golden Brown, Folie, Family, JLNOE, Thrown Away, Harry EP - £2 each. 5 Mins non pic £1.50. Phone Russ between 6 & 7 weekdays on 0742-695004.

THE SOUND: Does anybody have an address to get in touch with the afore-mentioned group? If so please write to Steven Smith, 45 New St, Dalry, Ayrshire.

FOR SALE: Police Roxanne (clear blue vinyl) pic £3, 999 Homicide green non-pic £1.50, Jam Funeral Pyre pic £1.50, MIB Promo poster £3, Bear Cage pic £1.50, pink EP (sleeve dilapidated but record in good cond) £2, E Female pic disc £4, SBC, Heroes, 5 mins, Sleazy, Sometimes, Walk On By, Duchess (Jap imports with pic inserts and lyrics) £4 each. Small record case holding approx 50 singles £3. Offers for orig Raven inner sleeve. Add 25p per single for P & P. Arthur McCormack, 43 Highwray Grove, Clifton Est, Nottingham, NG11 9JJ.

I'M TRYING to compile a list of all legal Stranglers vinyl pressings and I'd be grateful for anything anyone could send me. Sorry, no replies without SAE. Mike Edwards, 66 Lords Mill Rd, Shavington, Crewe, Cheshire, CW2 5HB.

SMALL

all pic sleeves, Choosey, Nublies mispress, Mony Mony, Better Believe Me, All albums inc B & W on b & w vinyl, Jap X Cert, German B & W, Jap Rattus gatefold, Jap 12" WWW, Brit Bearcage 12", Hugh and JJ solo records, posters inc MIB promo (giant), Folie promo, MIB tour poster and many band posters, all Vol 2 Strangled, press cuttings. Also Sex Pistols records, posters and clippings. Please send offers with SAE to Tony Morrison, 41 Western Avenue, Speke, Liverpool 24 3UN.

KIWI STRANGLOPHILE seeks following to buy/swap: JJ's Snow Country, Freddie Laker, Euroman LP, Hugh's White Room, Nosferatu LP, Celia's You Better Believe Me, Peaches radioplay and other rarities. Your price paid for good/mint cond records. Also wanted pen-friendships with fellow Stranglers pref feline. Write: Grant Loudon, RD2, Waiuku, South Auckland, New Zealand (ingreen).

WANTED: French or Japanese penpals (female). My hobbies are listening to any kind of music, but especially The Stranglers, and writing letters. David Logan, 45 Southwell Rd, Wisbech, Cambs.

good tape out. 13 tracks for £1 (or 50p + C60 tape). Also if any band wants to do a gig in our area (North Dorset) we're willing to arrange one. Write to Steve Crabb, Pound Close, Gillingham, Dorset.

FOR SALE: Peaches radioplay, orig Susie (2 copies), Walk On By radioplay, Grip demo, Jap DJ import demo X Cert and many other rarities. Phone Worthing 47146.

VERY RELUCTANT sale due to unemployment. Orig Choosie, Grip demo, 5 Mins demo, White EP, Sleazy US promo, Duchess US import, French Harry, US 4-track free single, pink EP, 3D Raven. Also Jap imports of: Duchess, 5 Mins, Sleazy, SBC, Walk On By, Sometimes and Heroes. All mint. Offers to Michael Vincent, 4 St Andrews Road, Highfields, Stafford, ST17 9RY.

THREE USA BOYS, nice and 21, going to UK, Belgium, GDR and anywhere else this summer would greatly appreciate native advice on places and things. Interested in meeting and going out with people. Please write to Steve Bognar, 1498 Fudge Drive, Beaver Creek, Ohio 45385, USA.

TO SHEILA (Princess of the Streets) - come to Birmingham with the Toiler on the Sea (Wigan).

PAUL - sorry I couldn't make it to Wolves this time round. I've got a new boiler now. Guess you'll get your exams spooned. Love you always - Pusy Aardvark.

WANTED: Posters advertising Stranglers gigs in any country. Please write to Dave Taylor, 9 Kingsley Rd, Preston Park, Brighton, BN1 5NH. 'Ow do to Stig Taylor, Chris Hudson and all other Loughburiansinblack.

FOR SALE: White label advance pressing Rattus, 12" Cure Hanging Garden promo, 12" Bad Seed test pressing (Birthday Party), PiL Metal Box. Wanted: Laker demo, Heroes one-sided demo (short version) mispresses (no ridiculous prices please), Peaches promo (same applies). SAE with all enquiries to Mark Blenkiron, c/o Dolphin Hotel, High St, Southampton.

FOR SALE/SWAP: Good quality photocopies of *strangled* Vol 1 & large collection of cuttings. Other rarities available. Contact Gary Holmes, 37 Old Manor Rd, Rustington, Littlehampton, W Sussex, BN16 3QS.

FOR SALE: US B & W (white vinyl) £20, US Feline with Golden Brown extra track £10, US MSD/Paradise 12" £5, US Raven/Duchess 7" pic £3, Jap Harry 6-track 12" £5, Jap WWW/Bearcage 12" £5, Heroes single with carnation label (pic, v rare) £15, E Female pic disk £3, MSD demo pic £8, Walk On By demo (pic, shorter version, v rare) £15, Mony Mony pic orig UA 77 label £4. Tel Howard 01-360 3698 (or 0706 56374 after 1 July).

WANTED: pic covers to all Stranglers singles except Nuclear Device, La Folie, Xmas EP, WWW, E Female and Family. T A Andrew, 41 Ladysmith Rd, Pen-Y-Lan, Cardiff, CF2 5DT.

CHILTON (near Ferryhill) - would the girl who wrote to me from there (Chilton Ave, I think) late last year please write again. I've lost your name and address but want to get in touch. My ad was in No 15. TMTLTH. Dougie, 62 Gilmerton Dykes Drive, Edinburgh, EH17 8LF.

FOR SALE: 3D Raven - unplayed and mint - £15, Raven with orig illustration on inner sleeve - highest offers over £15 only, US Stranglers IV with lim 4-track Ep mint £15, Stranglers 7" interview pic disc lim £10, US Sleazy demo £10, WWW pic £5, Harry EP pic £5. Also foll 7" Jap imports, all deleted and in ex cond: Duchess/Fools Rush Out, 5 Mins/Death & Night & Blood/Outside Tokyo, Sleazy/Shut Up, Heroes/In The Shadows, SBC/Straighten Out, Sometimes/Go Buddy Go, Walk On By/Old Codger/Tank - all £6 each. Send SAE and offers to J D Steward, 48 Bluebell Road, Eaton, Norwich, NR4 7LG.

FOR SALE: Stranglers singles, pic covers and white freebie. Offers for freebie and/or SAE for full list to D Laing, 414 Retford Rd, Sheffield, S13 9RD, Tel: 0742 693563 between 5 & 6.30 pm.

LABRADORINBLACK seeks Phil at Cosford.

HOWARDINBLACK: Keep up the brill bass playing, one day you'll have a black Fender Precision, then you'll be famous. Love ya always, Claire, Sandiway, Cheshire.

WANTED: JLNOE/Maninwhite, Freddie Laker/Ozymandias, White Room/Losers In a Lost Land. Ring 0606 6506 after 6 and ask for Paul.

FOR SALE: Peaches, 5 Mins, Heroes, Walk On By, WWW, Tomorrow Was, E Female pic, MSD pic, Paradise pic - £1 each. Sleazy pic, Duchess pic, Nuclear Device pic, Bear Cage pic, Thrown Away pic, Golden Brown pic, La Folie pic, Mony Mony pic - £1.50 Harry Xmas EP pic £2.50 Black & White and orig Folie album - £4 each. All records in good cond. John Lewis, 56 Trefonen Ave, Llandrindod Wells, Powys. Also hello to Sian - I love you!

WANTED: Snow Country, *strangled* Vol 1 (or good photocopies), tapes, cuttings, concert programmes etc. A Mitchell, 44 Hawthorn Ave, Bearsden, Glasgow.

FOR SALE: Grip/London Lady demo, orig Mony Mony, SBC/Straighten Out, 5 Mins, Heroes, Sleazy and Walk On By. All pic covers. Offers to Joe Black, Top Flat, 28 Scotland St, Edinburgh.

OFFERS for *strangled* Vol 2, Paul Chevolleau, 2 Charles St, Elland, W Yorks, HX5 0LE.

HI! to Andy, the Radio Harsten DJ, and Paul from Radio Babraham. I wish us good luck in our campaigns this summer. Also looking forward to the roadshows and playing lots of Stranglers tracks. From Rob, the "great Radio Docking DJ".

JUSTINE - Please write. It was never pointless - Marc.

FOR SALE: Mony Mony orig UA 77 label £1.50, Damned Neat orig Stiff 77 label £3.50, Kate Bush 7" Wuthering Heights pic £2.50, K Snape, 40 Priory Rd, Stone, Staffs, ST15 8NT, Tel 0785 816204.

WANTED: Peaches radioplay, Snow Country pic, orig Peaches pic, Duchess/Raven IRS pic, Better Believe Me pic. Best prices paid. Contact Chris Gilbertson, Jocinda, 4 Ava, Mevagissey, Cornwall, PL26 6RY or phone 072684 2245.

FOR SALE: 2 copies of the Front Row Festival double album and 1 copy of Walk On By/Tits/Mean To Me on white vinyl. All in mint cond. Sell to highest bidder within 1 month, SAE to Steve Green, 220 Markfield Rd, Groby, Leicester, LE6 0FS.

JULIE - what now? A fond adieu? Never say goodbye, from a daughter of darkness.

WANTED: Snow Country pic, Better Believe Me (pref pic only), any demos and rarities, complete *strangled* Vol 1, Vol 2 Nos 2, 5, 7, 11 and 13. For sale or swap for above - singles by Subs, Siouxsie, Clash, Devo, Costello and hundreds more. Please ring with requests. Also any 16-17 year-old WIBS around here who would like to meet? Ring Ian at Falmouth 0326 316160 after 6.

LOVE TO DEB and all at PM's, especially Carole and Jackie. Belated Happy Birthday to myself. L Mackay, London SE18.

WANTED: Rare Stranglers singles eg pink EP, JJ's Snow Country, Celia's singles etc. For sale: Video Collection shop cond £18, and lots of 77+ punk singles. Send SAE for list to Julian Kendall, 14 Longleat Close, Sully, Glam, Tel 0222 530796.

FOR SALE OR SWAP: J J Burnel interview pic disc No 0730, Sverige (middle missing), Walk On By (Free 9 white vinyl), Harry EP pic, Bearcage pic, Sleazy pic. Also many rare records by The Damned, Kraftwerk, David Bowie etc. Wanted: Stranglers cuttings and badges from 76 to 78 and posters-Tree, Meninblack, J J Burnel and any promo posters. Robert Emms, 45 Westoe Rd, South Shields, Tyne & Wear, NE 33 4LU.

I AM 18 and like The Stranglers, Duran Duran, Thompson Twins etc. Write to Simon Greaves, 11 Windsor Terrace, East Herrington, Sunderland, Tyne & Wear.

STEVEINBLACK would like to write to all of you beautiful (and not so beautiful) females. I love The Stranglers, Jimi Hendrix, The Damned and myself (joke). Interested - write to Steve Carr, 93 Earlston Street, Carley Hill, Sunderland, Tyne & Wear.

FOR SALE: 3D Raven £16, 12" Bear Cage £10, 7" Better Believe Me £9, Hope & Anchor album £12, French Rattus Gatefold £8, 12" Golden Brown pic (German) £5, US Stranglers IV with lim EP £15, 12" Jap Bear Cage/WWW EP £8, 12" Jap Sverige/Harry etc EP £8, 7" Sverige £4. All mint. Also N Device pic, Walk On By pic, SBC pic £3 each and pink EP £6 - all good cond. SAE to James Brooke, 9 Yare Ct, Yarmouth Rd, Norwich, Norfolk.

ORIC 1 COMPUTER USERS/Stranglophiles: Any folks in black out there who use an Oric 1 computer and would like to get involved with pre-programmed correspondence, exchange of software, news, views, ideas, general chitchat inspired by the best group

ADS

of musicians in this dimension etc etc. Get in touch with Tomcat, 15 Lyons Rd, Penketh, Warrington, Cheshire, WA5 2JU.

WE ARE 19 and 20 and would like girls to write. Likes: Stranglers, SLF, Damned, Hanoi Rocks, Spear of Destiny etc. Dislikes: Wham, Style Council, and Spandau Ballet. Write to Mol and Tim, 2 Anthony Rd, Farringdon, Sunderland, Tyne & Wear, SR3 3HG.

REALLY HANDSOME 20 yr old into Danse Society, The Red Coats, Hanoi Rocks and Alternative Disco. Dislikes: ugliness and people under 16. Write to Stevie Farrell, 195 Fulwell Rd, Fulwell, Sunderland, Tyne & Wear.

FOR SALE: Jap 5 track 12" (Bearcage etc) £3.50, German Golden Brown 12" £4, Folie pic £1, Peaches/Go Buddy Go £1.50, Duchess 80p, Sleazy pic £2, Sleazy Jap pic £3, Heroes Jap pic £3, Folie/Bearcage/Thrown Away music paper promo posters £1 each. All prices include P & P but please enclose SAE for return of payment if item is sold. S Hudson, 130 Longmoor Rd, Long Eaton, Notts.

HI to Stephen in London from Grant in New Zealand.

INCREDIBLE list of Stranglers rarities for sale, including Peaches radioplay, orig Peaches, Snow Country, Golden Brown mispress, Heroes one-sided demo, Aural Sculpture test pressing, Harry 2-track demo, Euro Female one-sided Spanish promo, Freddie Laker one-sided acetate, Folie radioplay, Rattus US promo, Black & White promo in B & W vinyl, Collection promo, plus many more demo 7", 12" and LPs, lots of foreign pic sleeves etc. Send SAE to Paul Cunningham, 88 Brierbush Rd, Macmerry, Tranent, East Lothian, EH33 1PT.

FOR SALE: Marshall 4x12 cabinet 320 watts lead JCM series £100, Marshall 100 watts lead transistor amp £50, Stranglers Video Collection £9, Zig Zag Magazine No 66 with article on Stranglers £1, Stranglers badges - Wembley 1979 Who Are The MIB, No More Heroes, Raven - 30p each, John Crockett, South Benfleet 54999.

WANTED: a field or large garden in the Cornwall area where four handsome meninblack etc could

spend a week or two at the end of July, camping or whatever. If possible female reply. Write to Steve, 220 Markfield Rd, Groby, Leicester, LE6 0FS, Tel Leic 243871.

VERY LARGE Stranglers collection for sale. All Brit singles & albums, Peaches radioplay plus many imports and other rarities. Phone now for full details on 0287 33006 or write to Dave Smith, 7 Cobble Carr, Guisborough, Cleveland, TS14 6NR.

VOCALIST & LYRICIST (modelled on Meteors, Birthday Party, Crass etc) wants bassist (or double bassist), lead guitarist, drummer and anyone else who thinks this band's gotta not do without them!! Send all tapes (optional), pics, history and yourself (optional as well) to: Dave, 47 Neithrop Ave, Banbury, Oxon, OX16 7NT.

NICE 'N' SLEAZY (Jap import) - will swap for Sisters Of Mercy Body Electric, or anyone who wishes to sell it. Ricky McMillan, 125 Ash Rd, Cumbernauld, Glasgow, G67 3DZ.

All small ads are placed free, but as we can't check them out, you reply at your own risk!

